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THE ADMINISTRATION OF MODERN FOREIGN LANGUAGES IN CITY HIGH SCHOOLS OF THE UNITED STATES

By EDUARDO C. GARCÍA

FOR the purpose of determining what uniformity, if any, prevails in the leading cities of the United States with regard to the systems maintained for teaching the modern foreign languages, I recently prepared a questionnaire which my students sent to thirty-five cities of over 200,000 population according to the 1920 census. Thirty answers were received from educational centers in which the number of foreign language students ranged from 450 to 68,000. Of the twenty-five cities listed in the tabulation accompanying this article, only one or two report a language enrollment under a thousand. The normal enrollment is from 2000 to 3000 students. The numbers would seem to be evenly divided between Spanish and French, although running violently in contrary directions in adjacent localities. There are three cities,—New York, Chicago and Boston—where the numbers pass the 20,000 mark. There are five,—Detroit, Cleveland, Philadelphia, Los Angeles and St. Louis—where the language students register an average of 5000. When we note that neither in Chicago nor in Philadelphia is any effort made to supervise or direct the teaching of modern foreign languages, we are forced to realize that the lack of such supervision is not peculiar to cities limited as to size. There is a definite tendency, it is true, toward uniform administration in those cities which handle 4000–5000 language students. Yet the startling fact appears that eight out of fourteen large cities of the United States are permitting their modern language classes to be conducted without a semblance of supervision. In three of these places—Columbus, Ohio; Denver,

Colo., and Providence, R. I.—no teachers are placed as heads of a language department. In two districts, Latin teachers serve as heads of the modern language departments. This is a condition common to the smaller towns, although Sacramento, Calif., with 890 language pupils maintains a modern language teacher in charge of the department. The heterogeneous condition of affairs suggested by this summary leads one to wonder in what light the American people regard the study of modern foreign languages. Like Topsy, the classes seem to have "just growned," and it has occurred to the authorities of only six major and eight minor cities to create an organization for teaching modern languages with one individual in control of the entire situation.

America has undertaken the teaching of languages with an enthusiasm that is commendable. To this spirit its children have added a capacity to labor, or (shall we call it?) a determination to struggle, with foreign accents. But the inherent American trait of organization is utterly lacking, so far as instruction in modern languages is concerned, in eight cities, affecting a total of 20,000 students. In these, supervision is limited to service performed by head teachers of modern languages in individual schools. In three localities, not even head teachers are employed, and in one city of over three thousand modern language students, Latin teachers are still directing the affairs of all foreign languages. Some of these classical teachers have no knowledge of modern languages, and would readily delegate this duty to the French and Spanish teachers.

What is the situation in the four cities where there are no modern language heads, and where some sixty-seven teachers are in charge of 10,046 pupils? In three of them, no provision is made for central meetings, fixed courses of study, choice of methods and uniformity of text-books. The language teachers evidently conduct their classes along their own lines, choosing what text-books they fancy, with the very length of courses differing in various schools of the same city.

Indeed, so bad was the condition in one Western city that the book depository refused to supply the language classes with texts until a uniform system should be adopted. Students transferring from one school to another often found that different grammars were in use. In some schools an effort was made to teach by the

direct method, while elsewhere no attempt was made to use Spanish or French in the classrooms. It was all a matter of the teacher's inclination as to what and how the students were to be taught. When the pupil changed teachers, he changed everything, losing ground so badly in some cases as to necessitate his beginning at the first term and taking the work again. A text-book meeting was called to iron out all these discrepancies, and after two long sessions the teachers selected a uniform course of study to take effect for a five year period, only to discover at the end of four years that while the books studied were certainly those on the book list, yet there was great confusion as to the respective terms in which they should be used.

Now, in anticipation of the next five years, the authorities of this city, thoroughly conscious of the dire need of language supervision, have delegated all the worries of the foreign language field to one of the high school principals, who has chosen a committee composed of a member from each of six schools where the languages are taught. This committee, after many weeks of conferences and text-book study, has succeeded in unifying the language course, the text-books and methods. A report has been forwarded to the Latin department heads, who will see that the outline of courses is put into effect. Perhaps there will arise no further difficulties under this scheme,—which should appeal to cities where economy is the first essential.

The logical step forward in the matter of administration is the adoption of a modern language teacher serving as head of the modern language department. Half a dozen cities of large size have no other supervision than this system offers. The disadvantage here is that no common idea is followed in all the schools. For example, if you want information regarding the languages taught in San Francisco, you must write to each of six or seven modern language heads in as many different schools. No provision is made for these teachers to meet one another for discussion of common problems. In Minneapolis the same system is in effect. Here the head teacher occupies a temporary honorary position. This is somewhat the same situation that applies to the choice of a director for all the language classes as adopted in Seattle, Washington. The position exists, but the incumbent occupies a post that is little more than a name.

The next advance in the evolution of language supervision leads to Detroit, where a definite position for the supervision of modern foreign languages has been created and an association formed of all language teachers, who meet to discuss professional affairs. In this city the supervisor of modern foreign languages has her headquarters in a building of the Educational Department in the center of the city. Every week she visits the various buildings of the city, meeting the new teachers. She confers with the teachers regarding the course of study for each language, and also conducts classes for them. During the past semester uniform examinations were made out for all the high schools, and grades were noted by the supervisor. A handbook of the work of this department will be published. Here there is no hesitancy of the authorities in yielding full control to an individual. Exactly similar conditions are found in St. Louis, Mo. where all foreign languages, including Latin, are under the control of a supervisor. In Richmond, Va.; Indianapolis, Ind.; Newark, N. J.; Rochester, N. Y.; and Washington, D. C. the supervisor is a recognized necessity. In the group of five major cities already cited, the work performed by the supervisors calls for the services of some of our best modern language authorities.

The following program from the department of modern languages at Rochester, N. Y. will show the supervision of languages as actually conducted in well-organized centers. The supervisor visits the various junior and senior high schools in the city and confers with the teachers of French, German or Spanish, complimenting them on what is well done, pointing out things that might be improved, suggesting new types of drill, reference books, listening to the teachers' grievances, and going to the principal, if necessary, to adjust matters of program, discipline or supplies. Twice a year a general meeting is held for the discussion of topics of interest to all. In addition there are regular bi-weekly meetings of the foreign language department in each senior high school.

New teachers are given personal attention. Sometimes the supervisor takes charge of one of the new teacher's classes for two or three months, while she stays in the room and observes, taking notes. She is expected to apply the same principles to her other classes. Classes are not visited by the supervisor according to

set schedule, and helpful suggestions rather than criticism tend to make the teachers coöperate with the general program.

Book lists and courses of study are talked over in a department meeting before any formal adoption is made by the supervisor. It is he who selects the new language teachers, often going to neighboring towns and cities to inspect candidates' classroom work.

What an improvement such a system is as compared to the makeshift methods practiced in so many of the secondary schools of the country! Here we note responsibility properly placed, and uniformity of material and methods unquestionably provided. Personal observation of such a kind brings each teacher's program in line with that of the entire organization. Frequent conferences conducted by the supervisor allow for an exchange of ideas among the teachers which are sure to add new interest and inspiration to their work.

The crying need in ten large cities of the country looking toward the proper regulation of modern language study is a system of supervision similar to that now in effect in twelve cities. Common sense in educational administration demands that a responsible official be chosen to regulate the work of a corps of some twenty-five foreign language teachers. Unity, harmony and economy are effected by the creation of such a position. Disorder, misunderstanding and public waste of funds result wherever foreign languages are taught without supervision.

*Washington High School,
Portland, Oregon.*

TABLE
THE ADMINISTRATION OF MODERN FOREIGN LANGUAGES
IN CITY HIGH SCHOOLS OF THE UNITED STATES

CITY	DIRECTOR OF MODERN LANGUAGES	LANGUAGE HEADS	NUMBERS ¹	
			Spanish	French
New York	Lawrence A. Wilkins <i>Director for Junior High Schools</i> Jacob Greenberg	Span. Dept., Fr. Dept., 1st Assnt., 1st Assnt., 54 in all depts., each a specialist in the lan- guage	27,882	30,654
Chicago	None	None	11,000	7,000
Philadelphia	None. Position advo- cated, but not yet authorized.	One Dept. head in each school for all languages.		
Boston	<i>Directors</i> Marie A. Solano (J. H. S.) Joel Hatheway (H. S.)	Dept. heads in Sp. and French in almost all High Schools.	17,779	41,282
Detroit	<i>Supervisor of Foreign Languages</i> Lily Lindquist	Dept. heads in each school, usually a French teacher. A society of all lan- guage teachers who meet to discuss pro- blems.	1,400	3,500
Cleveland	E. B. deSauzé	Well organized corps of trained assistants who employ "direct method."		
Los Angeles	Geo. W. H. Shield	Dept. head for Sp. and French. Latin teachers head of modern lan- guages in some schools of city.	1,800	
Washington	René Samson		1,876	2,933
Rochester	Chas. Holzwarth			
Newark	Jennie Giehl	A head for French and another for Spanish.	2,000	1,000
Indianapolis	Peter J. Scherer	A head for Sp. and Fr.	1,300	900
Richmond, Va.	Josephine W. Holt			
St. Louis	John A. Bays	No heads of depts. Latin and modern lan- guages under charge of the Supervisor of For- eign Languages.	2,237	1,299
			(Latin 2008)	(German 489)

¹ These figures were compiled, and other material gathered, in 1925. [Ed.]

CITY	DIRECTOR OF MODERN LANGUAGES	LANGUAGE HEADS	NUMBERS	
			Spanish	French
Birmingham	E. F. Gochenour	Spanish teacher of Phillips High is head of all the modern languages, arranging courses, methods, etc.	1,000	800
New Haven	None	One head of modern language dept., French Italian, German, Span.	350	1,725
San Francisco	None	Head of Modern Languages for each H. S.		
Milwaukee	None	Head in each H. S. for all foreign languages	1,400	850
Minneapolis	None	A head in each H. S. elected by dept. each year for all foreign languages. Head receives notices, attends to meetings, if there are any.	962	1,103
Columbus	None	No heads of any of the languages	3,000	
Denver	None	No heads for languages	2,136	1,010
Seattle	A Nominal Director	One head for all modern languages and Latin in each H. S.	1,600	1,600
Providence	None	No heads.	600	1,000
Portland, Ore.	None	Latin teachers in charge of all languages in each school	2,200	1,000
Sacramento		A head for modern languages	550	340
Nashville		Latin teacher in charge	300	150

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ON INFERENCE IN READING

By PETER HAGBOLDT

THE following material was not gathered by the author. It is data supplied by students in their reports on inference in reading,¹ and is here presented as possibly suggestive to those instructors who wish to encourage their classes to supplement the intensive study of texts in class by extensive reading at home. Since I have no knowledge of any book or article on the problem of inference and since it is necessary to distinguish between various types of inference I shall have to invent a special terminology. I shall adhere closely to the data supplied by the students, adding to it in but two or three cases for the sake of clarity and completeness. Wherever possible the point in question is illustrated by examples in French, German, and Spanish. The classification of the various types of inference is mine; the inferences themselves as well as the comment in quotation marks is the student's.² A great many sentences from which inferences were made are quoted in abbreviated form. For most of the examples in the first three types of inference, sentence quotation was obviously superfluous.

1. Etymological inference; some other foreign language gives the key to the meaning:

Latin: *grandis*, Fr. *grand*, Sp. *grande*.

Spanish: *bastar*, *basta*, Germ. *Und damit basta!*

French: *placard*, Germ. *Plakat*.

Dutch: *oorsaak*, Germ. *Ursache*.

German: *Knoten*, Engl. *knot*; Germ. *Fenster*, Fr. *fenêtre*; Germ. *Möbel*, Fr. *meuble*.

2. Inference from cognates; cognates may be full, partial or vague: Full cognates:

German: *Wind*, *Hand*, *Winter*, *warm*

French: *charlatan*, *organisation*, *protection*, *sensation*

Spanish: *pensión*, *vulgar*, *capital*

¹ My colleagues, Professors Bond and Ransmeyer, kindly collected the French and Spanish material in their respective classes during the Winter Quarter 1926. The students were asked to read carefully in any book of their own choice and to make a report for the following day on the unfamiliar words whose meaning they had been able to gather by inference.

² In one or two instances the title of the book quoted from is missing because the student failed to give it in his report.

Partial cognates: "—car ce maréchal avait sauvé plusieurs *protestants de marque* et même avait *pointé* les *canons* de l'*Arsenal*— contre les *assassins*—. Il ne *demandait* que d'être—reconnu en *qualité* de *gouverneur* pour le roi—. D'ailleurs pendant le *cours* même des *négociations*, les *massacres* *continuaient*—; les *soldats* *pillaient* le *territoire*—et une *flotte royale* arrêta les *bâtiments marchants* et *bloquait* le *port*."—Mérimée, *Chronique du Règne de Charles IX*. The student's comment: "I can instantly trace more than one half of the new words on this page to an English root or similarity in sound." The meanings given by the student were correct.

Partial cognates in Spanish: *martima*, *extenso*, *vanidad*, *impropiamente*, *soldado*, *celeste*.

German partial cognates are frequently interpreted by their orthographical form, by the sound or by one of the components in a compound: *Ledermappe*, *Regentropfen*, *eiskalt*, *pechschwarz*, *Westküste*, *Giebelhaus*, *Nachtigall*, *Fahrweg*, *Weckuhr*.

3. Onomatopoetical inference; the meaning is conveyed by the sound:

German: In dürrer Blättern säuselt der Wind.

French: le *glouglou* de la bouteille—

Spanish: *chirriar*, *miau*, *rataplán*.

4. Cumulative inference; all the words of the sentence are known except one or two which are clearly explained by what precedes or follows:

"Monsieur de Boucoyran, lui dis-je en essayant de garder mon sang-froid, prenez vos livres et *sortez sur le champ*.—Je compris que je m'engageais dans une méchante affaire, mais j'étais trop avancé pour *reculer*."—Daudet, *Le petit chose*. In both sentences the correct meaning was inferred from the preceding words.

"Er hatte zwei Augen wie das Meer bei klarem Himmel und das lustigste Plappermäulchen, das im Lande zu finden war; still stand das niemals; auch wenn es nichts mehr zu sagen hatte, *schwätzte* es weiter." The words preceding *schwätzte* seem as though coined to explain it.

"Nein, es war nichts, es war nur der *Widerhall*.—"—"I read that Reinhard had called out in the woods, and that Elizabeth thought she heard something, but that it was only the *Widerhall*, which must be *echo*."—Storm, *Immensee*.

"Cette promenade était un *supplice* pour moi."—"From the description which follows I gather that this *promenade* must have been a *task* or a *punishment*.—Daudet, *Le petit chose*.

Under this type we may also classify inference from the recurrence of an unfamiliar word in one or several following sentences:

"I had read that Elsbeth was engaged to Leo and was going to make *Hochzeit*. On the next page I read that Grete who is married speaks about the time when she made *Hochzeit*. I inferred that *Hochzeit* means *wedding*."—Sudermann, *Frau Sorge*.

5. Inference from activity or function to agent or instrument, or reversed;

"Die Tür drehte sich in den *Angeln*."—"Angeln must be *hinges*."—Eckstein, *Der Besuch im Karzer*.

"*Leiter*. I read that a *Leiter* can lie flat on the floor, and that shortly before, it had been put up against the wall. Then I read that Paul went up on it. Thus I inferred that it must be *ladder*."—Sudermann, *Frau Sorge*.

"Son frère, qui lui tenait la *barre*, le suivit de l'oeil—"—"La *barre* must mean *rudder* or a part of it because his brother was captain and pilot."—Maupassant, *Contes choisis*.

"fruncidas las blancinegras *cejas*—"—"I knew that *fruncir* means *frown*. Hence I construed *cejas* as the facial organs usually connected with frowning, i.e., *eye-brows*."—Galdós, *Doña Perfecta*.

Inference from function to instrument may be supported by etymological inference: "*Lattenzaun*.—I do not know what *Zaun* means. *Latten* in Dutch means *laths*, narrow strips of wood; from the content I know that a *Lattenzaun* separates neighboring houses; therefore it must be a *fence*."—Ludwig, *Zwischen Himmel und Erde*.

"—contesta otro de ellos, el más joven de todos, y de cuya cintura *pendía* una larga espada media cubierta por los *pliegos* de una capa de paño azul que colgaba de sus hombros."—"Knowing *cintura* means *belt*, and *espada* *sword*, I concluded that *pendía* must mean *was hanging*.—I knew *capa* means *cloak*, and *cubierta* *covered*; consequently I construed *pliegos* as the means which covered the sword: *folds*."

Closely related to the latter type is the following instance which may be called inference from content to container:

"Ich ging an den Waschtisch, wo ich ein groszes *Becken*

voll frischen Wassers stehen fand."—"Water on a wash-stand, is usually in a *basin* or *jug*."—Holzwarth, Grusz aus Deutschland.

A variant of type 5 is also shown in: "Da—nehmen Sie einmal einen *Schluck* aus der Flasche hier, der wird Ihnen gut tun, —."—"Knowing that there was wine or brandy in the bottle I inferred: *swallow*."—Gerstäcker, Germelshausen.

Two very clear instances of type 5 are again in the following:

"Il fit un *pansement* complet et ordonna le repos."—"Under the circumstances the doctor would probably put on a *bandage*."—Maupassant, Contes choisis.

"Desde luengos años era maestro de latinidad y retórica en el Instituto, cuya noble profesión dióle gran caudal de citas horacianas y de *floridos tropos*,—"—"By virtue of his office as an instructor of Latin and Rhetoric he would probably use *florid metaphors*; *floridos* is the key word."—Galdós, Doña Perfecta. Evidently the English word *trope* was unknown to the student.

6. Inference from the typical habit or peculiarity of an object to its behaviour under certain conditions:

"—Fija la vista en el suelo, los anteojos de oro *deslizándose* suavemente hacia la punta de la nariz,—."—"Recognizing *anteojos* as spectacles, and simultaneously noticing the phrase: *deslizándose suavemente* etc., I pictured the typical action of gold-rimmed glasses perched upon the nose. Thus *deslizándose* came to mean *sliding*."—Galdós, Doña Perfecta.

7. Inference from *genus* to *differentia*, or the reverse, i.e., from membership in a certain class to a specific member of this class:

"Das Bett und die anderen *Möbel* waren alle einfach."—"Bett is a piece of furniture; *anderen* points to more of the same kind; *Möbel* must be *pieces of furniture*."—Holzwarth, Grusz aus Deutschland.

"*Krähe*. This word is preceded by *Adler* which means *eagle*; it is followed by *Taube* which is *dove*. Since the three words are used in a *simile*, *Krähe* must be also some kind of bird. Therefore the Dutch *Krai* convinces me that *Krähe* means *crow*."—Storm, Immensee.

8. Inference from situation; the events and happenings of the story which are understood by the reader tend to clear up minor detail:

"Il bavardera, c'est inévitable."—"The situation and the following as well as the preceding statements explain this word as meaning: *he is going to gossip*."—Labiche, *La poudre aux yeux*.

"—hatte der Schulze eine Violine in die Hand genommen und spielte einen lustigen Tanz, und Arnold, die schöne Gertrud im Arm, *wirbelte* mit ihr in der Stube *herum*."—"Whirling around was correctly assumed from the general situation at that moment. *Violine*, *Tanz*, and *herum* aided the understanding."—Gerstäcker, *Germelshausen*.

"*enderezó su sombrero*. Since the priest was approaching a public street where he would be noticed he *straightened his hat*. This meaning is supported by the preceding clause *se arregló el manteo*."—Galdós, *Doña Perfecta*.

"Nach dem Essen *plauderten* wir bis etwa halb zehn und wussten noch nicht, wo wir schlafen sollten."—"After dinner people usually *chat*."—Holzwarth, *Grusz aus Deutschland*.

Cognates frequently help inference from situation:

"Mais, en me voyant descendre de ma chaire, il se mit à ricaner d'une façon si méprisante que j'eus le jeste de le prendre au *collet* pour le faire sortir de son banc."—"I inferred the meaning of *collet* from the sum total of circumstances; *collet* must mean *collar*; the resemblance to the English word strengthens this understanding."—Daudet, *Le petit chose*.

"*meditabundo*." This is easily construed as *meditating*. The first three syllables of this word suggest this interpretation; but more important is the connection with *quedóse un rato*, i.e., he remained silent or *meditating* for a moment."—Galdós, *Doña Perfecta*.

"Donc, vous me haïssez?"—"From the context I knew that it had something to do with very strong emotion. Since it resembles English *hate* I inferred; *Then you hate me*."—Victor Hugo, *Hernani*.

9. Inference based on the similarity of a set phrase in the foreign and the native language:

"—man hatte aber auch einen trefflichen Überblick über das alte Dorf, und Arnold benutzte die *Gelegenheit*,—."—"Gelegenheit is explained through its occurrence in a phrase very much like English *seized the opportunity*."—Gerstäcker, *Germelshausen*.

"Antes de llegar a la ciudad misma ya el tren pasa a corta

distancia y al rededor de la bahía, haciendo una curva que se asemeja mucho a una *herradura*."—"A curve described by a railway-track along the shores of a bay probably resembles the curve of a horse-shoe."—Cádiz, Adiós España.

These are the most important and frequent types of inference revealed by a rather careful examination of the material at my disposal. Not all the illustrations offered are as clear-cut and convincing as they might be, but I have intentionally limited myself to examples offered by students in order to show how keen an interest students sometimes take in the subject of conscious inference.

The reader will have noticed that the classification is roughly made, that there are overlappings of classification and that combinations of the various types we have enumerated can be found in abundance. However, this is of no special importance, and I did not intend to be exhaustive. Something has been gained, perhaps, if we have become more conscious of our inferential processes and if some of the above illustrations can serve the student as an introduction to extensive reading.

A few words about the limitations of inference which was clearly shown in the material I examined. Inference, though a good crutch, is a poor leg, for its factors are sometimes lacking. The root of a word is frequently ambiguous, misleading or elusive; an idiomatic expression can rarely be understood without dictionary or notes; the unknown element may abound to such an extent that no correct surmise is possible until the dictionary has cleared up the most important points in the chain of the unfamiliar. The latter of these difficulties may and must be avoided by the choice of suitable material. Texts for outside reading should always be considerably easier than those read in class and studied there intensively and in detail.

Inference, then, utilizes all the *known* elements of the discourse, the subject matter, the story, the plot, paragraph, sentence or word in such a way that the sum total of the known may and will elucidate that which is hazy or totally unknown. By gathering, combining, rejecting and re-combining the known elements of a given discourse it helps toward an understanding of the essential gist of material which is not altogether beyond the linguistic development of the student. Quod erat demonstrandum.

University of Chicago

GERMANY'S CONTRIBUTION TO THE MODERN DRAMA

BY MARIAN P. WHITNEY

NO ONE interested in literature or in the attitude of the public toward it has failed to note and comment on the remarkable growth of interest in the drama and especially in the living and active theatre of our own day. A marked feature of the intellectual life of all countries of our cultural group, it is most marked and most surprising in the United States where the contemporary theatre has long been considered as a negligible quantity by serious students of literature, if considered by them at all. Borne on the waves of this new interest, the names and works of the most prominent foreign dramatists are becoming known far beyond the small academic and traveled circles to which such knowledge was formerly confined. Not only the club woman, but the unstudious student, and even the man on the street, is reading plays and books about plays and discussing the latest dramatic success and the newest methods of stage lighting and decoration.

Through the channel of this new interest there has penetrated even to our still too anti-German public an idea that the Germans have done and are doing fine things in the theatre and a curiosity to know what these things are. Max Reinhardt's name is known in the widest circles. A great many people know that Hauptmann is one of the greatest of living dramatists, though all too few have seen his plays on the stage or even read them. 'Expressionism' too has been heralded as of German origin, and several German expressionistic plays have been seen in New York in translation. So people are beginning to ask: Who are the best German playwrights? What are the best and most characteristic German plays? How do they differ from those of other countries? What influence are they having on theatrical and dramatic development in other countries and in our own?

It seems as if we had here a good starting point for connecting our educated public with the life and literature of that great country whose intellectual and artistic product we as a nation cannot afford to ignore. But to attain this end all who know and

enjoy the German drama should be prepared to give an intelligent answer to such questions as have been asked above. It was with some such general idea in mind that the "Modern German Literature Group" of the Modern Language Association of America decided to give half the time of its meeting at Chicago last December to the discussion of this subject under the following caption, which appeared upon the program:

German Contemporary Drama (1889). Discussion led by Marian P. Whitney of Vassar College. Superiority in this field often claimed for Germany. Can we list twelve dramas justifying or substantiating this claim? Which plays best represent Hauptmann, Sudermann, Wedekind, Schnitzler? What other dramatists should be included? Should expressionism be represented? Come prepared for discussion, bringing tentative lists.

To focus the discussion and provide it with a starting point a list had been prepared based on a few questions addressed to a dozen people interested in this subject, instructors in modern German literature or in contemporary drama in our universities, or dramatic critics connected with well-known periodicals. This list¹ demonstrated clearly both the richness of the field of study and the wide divergence of opinion as to the value of its product; it included sixty plays, the work of twenty-seven different dramatists.

¹ Suggestions for a list of twelve modern German dramas (*Votes of twelve well-known critics or teachers of German drama*):

Hauptmann, Die Weber 10, Die versunkene Glocke 7, Hanneles Himmelfahrt 1, Fuhrmann Henschel 3, Rose Bernd 2, Der arme Heinrich 2, Indiphodi 1, Und Pippa tanzt 1, Der Biberpelz 2; *Sudermann*, Heimat 6, Fritzchen 2, Johannes 1, Die ferne Prinzessin 1, Johannesfeuer 1; *Schnitzler*, Liebelei 5, Das weite Land 5, Anatol 6, Der einsame Weg 2, Der Ruf des Lebens 1, Der grüne Kakadu 1; *Wedekind*, Marquis v. Keith 7, Erdgeist 2, Franziska 4, Frühlingserwachen 3, Der Kammer-sänger 1; *Hartleben*, Rosenmontag 4; *Halbe*, Jugend 7, Der Strom 2; *Sternheim*, Der Snob 3; *Bahr*, Das Konzert 5; *Wildgans*, Armut 4; *Schönherr*, Glaube und Heimat 7, Erde 1; *Kaiser*, Von Morgen bis Mitternacht 6, Gas 1; *Toller*, Masse-Mensch, 8, Die Maschinenstürmer 1; *Werfel*, Spiegelmensch 3; *Hofmannsthal*, Electra 2, Der Abenteurer und die Sängerin 2, Oedipus und die Sphinx 2, Der Tor und der Tod 1.

Suggested by one person only:

Fulda, Der Talisman; *Meyer-Förster*, Alt-Heidelberg; *Beyerlein*, Zapfenstreich; *Hirschfeld*, Agnes Jordan; *Thomas*, Magdalena; *Eulenberg*, Kassandra; *Hart*, Tantris der Narr; *von Unruh*, Ein Geschlecht, Platz; *Hasenclever*, Der Sohn, Der Retter, Antigone; *Sorge*, Guntwar; *Schmidtbonn*, Der Zorn des Achilles; *Barlach*, Der tote Tag; *Brecht*, Baal.

It is evident that it was no easy task to reduce this list to the twelve plays originally contemplated; it was chiefly valuable as showing the mass of dramatic production considered by competent judges as worthy of serious attention and their great divergence of taste and judgment, especially in regard to the latest plays. Someone present at the discussion remarked that the list was so scattering as to have little or no value, but many felt it to be extremely suggestive and several refused to use it as a ballot or return it to the leader, as requested, because they wanted to keep it as a guide for future reading. Indeed, there were later requests for copies from those who had been unable to be present at the meeting.

The discussion provoked was active and many-sided. Some of those taking part in it were more interested in the academic side of the question, in drawing up a list for classroom reading; some thought the list should include only the best plays from a purely literary standpoint; some wished to take into consideration the theatrical success of the play and its life on the stage; some thought that the list should represent the development of the last thirty years. There was also some difference of opinion as to whether the very latest plays should be included. In general however, the proposed list was conceived as one suited to the needs of mature persons interested in the drama, among whom, it is to be hoped, are many of our own students, and to be recommended as giving an idea of what modern Germany has accomplished in this field.

Given the magnitude of the subject and the size of the meeting—more than a hundred persons being present, a large number of whom joined in the discussion—it is not surprising that the forty-five minutes allotted to the subject led to no very practical result and to no definitive list of the twelve best plays. It confirmed rather the self-evident fact that no unity of opinion was possible in a group of such strongly individualized personalities and in a subject not yet fixed by tradition. The result aimed at, the arousing of discussion and of thought in an interesting field, seems, however, to have been attained. Perhaps it may lead to further discussion and even to more definite synthesis of opinion if we print here the results, such as they are, of this very superficial

attempt to illustrate and evaluate the work of the German dramatists during the last thirty years.

By collating the lists of the twelve originally consulted and of those who voted at the meeting, we get the following eleven plays in the order named, with five tied for twelfth place.

- | | |
|--|---|
| 1. <i>Hauptmann</i> , Die Weber. | 10. <i>Wedekind</i> , Marquis von Keith. |
| 2. <i>Hauptmann</i> , Die versunkene Glocke. | 11. <i>Kaiser</i> , Von Morgen bis Mitternacht. |
| 3. <i>Sudermann</i> , Heimat. | 12. <i>Hofmannsthal</i> , Der Tor und der Tod. |
| 4. <i>Toller</i> , Masse-Mensch. | <i>Schnitzler</i> , Das weite Land. |
| 5. <i>Schnitzler</i> , Liebeleien. | <i>Wedekind</i> , Frühlingserwachen. |
| 6. <i>Halbe</i> , Jugend. | <i>Wedekind</i> , König Nicola oder So ist das Leben. |
| 7. <i>Schönherr</i> , Glaube und Heimat. | <i>Wildgans</i> , Armut. |
| 8. <i>Schnitzler</i> , Anatol. | |
| 9. <i>Bahr</i> , Das Konzert. | |

This list does not, however, give a really fair picture of the esteem in which the various dramatists are held. There was a very strong feeling expressed that Hauptmann should be more fully represented in the list, two or three going so far as to insist that at least five of his plays ought to be included among the twelve. His admirers were, however, so far divided in their taste that only two of his plays received sufficient votes to get on to the list, though four failed by only one vote to be included in the last group and three others received some scattering votes.

The admirers of Hofmannsthal were equally insistent that he should be represented, but scattered their votes among five different plays, so that he appears only as one competitor for the last place.

Wedekind seems to have few real admirers, yet there was a very general consensus of opinion that he had been too strong an influence in Germany to be entirely passed over and that he should be represented by one play. Inability to agree as to which this play should be resulted in his getting three places on the list.

Again there was some protest in letters and from the floor against the inclusion of Sudermann and Halbe as belonging already

to the past but the silent vote was decidedly in their favor, as appears in the result.

A number of letters have been received since the Chicago meeting expressing great interest in this discussion and hopes that it may be continued at some future time and place. It seems to me that the readers of the *Modern Language Journal* will be interested in any constructive criticism which may be offered of the list here printed. I am sure that I shall be.

Vassar College

NEW-TYPE CONTENT EXAMINATIONS

The Bureau of Collegiate Educational Research of Columbia University, of which Dr. Ben D. Wood is director, has for a number of years been developing, as a part of its work, standard tests of achievement. The value of such standardized new-type content examinations, as they are sometimes called, has often been pointed out, notably in Dr. Wood's own book, *Measurement in Higher Education*. The Columbia Research Bureau tests, under which general title these tests are all to be issued, were developed for the immediate purpose of the University in giving placement tests to incoming freshmen and for the general purpose of providing high schools and colleges with reliable objective tests to serve as final examinations in high school subjects and as placement or entrance tests for colleges.

It is significant that this bureau has devoted much time to constructing these achievement tests and has had, in the experimental work of some of them, the financial support of the Commonwealth Fund, the Carnegie Corporation, and the Modern Language Study. It marks great progress in providing the means of establishing comparable standards of achievement in high schools, of reducing local high school standards to a common denominator for purposes of college entrance, and of reducing failures and maladjustments in college through correct placement according to ability. The validity and reliability of the tests have been established through extended experimentation.

In preparing each of the tests, Dr. Wood, who has had much experience in the use of tests, has had the collaboration of one or more specialists in the subject in which the test gives a measure. The publisher of the Columbia Research Bureau tests is the World Book Company. Six tests are available this fall, in English, French, Spanish, German, Physics, and Plane Geometry. Tests in other subjects are being prepared.

ARGENTINE GOVERNMENT'S GIFT

By the courtesy of the Argentine government, the George Washington University Library (Washington, D. C.) has recently received a representative collection of some 160 bound volumes of Argentine literature.

This is a distinguished gift. Its value to students of Argentine history and literature is unquestionably great. Argentina, by reason of its geographical position, its economic resources and its political and cultural development ranks high in importance among the countries of the western hemisphere, and its literature which so well reflects these conditions is of similar importance.

Among the important works contained in the collection are: in the field of history and politics, Mariano Moreno's *Doctrina democrática*, Bartolomé Mitre's *Historia de San Martín* and his *Arengas*, Sarmiento's *Facundo*, *Recuerdos de la provincia*, and *Educación popular*, José M. Estrada's *Lecciones sobre la historia argentina*, Sáenz Peña's *Derecho público americano*, Urién's *Mitre*, San Martín's *Correspondencia*, Salas' *Bibliografía del general San Martín*, González' *Manual de la Constitución argentina*, Matienzo's *Derecho Constitucional*, Alberdi's *Las bases*, Echeverría's *Dogma socialista*, Zinney's *Historia de los gobernadores* and the works of Levene and of Cobos Daract on Argentine history.

Science is represented by the well known works of Ameghino and by treatises and text-books on mathematics, medicine, medical botany and agriculture.

Of particular value and interest are the volumes on *belles-lettres* and linguistics. Among these the following are selected for mention: Garzón's *Diccionario argentino*, Mitre's translation of Dante's Divine Comedy, the poems of Mármol, Andrade, Ricardo Gutiérrez, Obligado, Lugones, Capdevila, Franco and Méndez Calzada, the works of Ricardo Rojas, the important anthology of Argentine poetry by Puig, and the famous gaucho epic *Martín Fierro* by Hernández. The novel, which is becoming an important genre in Argentine literature, is well represented by Mármol's *Amalia*, Cané's *Juvenilia*, Cambaceres' *Sin Rumbo*, Quiroga's *El desierto*, Larreta's *La gloria de don Ramiro*, various works of Ángel de Estrada, Pagano's *El hombre que volvió a la vida*, and *Nacha Regules* and *El mal metafísico* and *La tragedia de un hombre fuerte* by Gálvez.

Criticism is represented by Oyuela's *Estudios literarios* and Rohde's *Ideas estéticas on la literatura argentina*.

In the collection are also found several works by the brilliant sociologist, José Ingenieros, and Mansilla's interesting and picturesque *Una excursión a los indios ranqueles*.

These volumes form a notable addition to the Hispanic collection of the University Library and on the part of the donor they constitute a significant and generous contribution to the cause of Inter-American understanding.

L'ENSEIGNEMENT DE LA COMPOSITION FRANÇAISE—BUT ET MÉTHODE

By S. DEDIEU

LE COURS de Composition française se trouve trop souvent réduit à des exercices de traduction d'une difficulté variable, allant d'une extrême simplicité à des difficultés presque insurmontables. Il ne s'agit pas ici de faire le procès de ces exercices qui ont une valeur incontestée et incontestable, mais de savoir si ces exercices peuvent donner une maîtrise suffisante de la langue étrangère, pour permettre de s'exprimer dans cette langue avec correction, précision et elegance. Enfin ces exercices peuvent-ils permettre d'apprécier ces qualités de style chez un écrivain étranger?

Traduire un texte (il est évident qu'il n'est ici question que de la traduction littéraire et non pas de celle qui est un exercice de grammaire portant sur des règles indiquées) présuppose un vocabulaire suffisamment riche, une certaine maîtrise de la grammaire, présuppose en un mot une connaissance étendue de la langue étrangère, et une certaine habileté à s'en servir. C'est donc un non sens que de compter sur la traduction pour acquérir cette aisance—c'est mettre la charrue avant les bœufs.

Il faut admettre qu'il en est de l'apprentissage dans l'art d'écrire comme de tout autre apprentissage; avant la pratique il faut la théorie et l'exemple. Les exemples abondent. Il n'y a qu'à choisir dans la littérature en pratiquant l'explication de texte ou lecture expliquée. C'est un exercice difficile qui demande des qualités sérieuses d'analyse et de finesse, mais dont les bienfaits sont incalculables. Il consiste à "disséquer" dix à quinze lignes d'un texte, vers ou prose, à l'étudier au point de vue des idées, du vocabulaire, de la grammaire, à voir surtout la liaison intime entre la pensée et la langue. Deux méthodes sont généralement recommandées. Ou bien on fait d'abord une explication de détail et on est surpris de voir à la fin que les idées et le plan se dégagent nettement et d'eux mêmes; ou bien on procède de la manière inverse, dégageant d'abord idées générales et secondaires, plan, et on fait l'explication de détail. Il se peut que le morceau étudié ne présente pas de plan nettement établi; dans ce cas rappelons-

nous que chez un auteur français cette omission est sans doute volontaire, en vue d'un effet à produire. Les vingt-huit premiers vers de *l'Expiation* constitueraient un texte excellent pour une première lecture expliquée. On montrerait tout de suite que la manière même dont la description est faite, absence de plan logique, descriptions de l'armée alternant avec celles de la nature hostile, crée une impression de désordre, de confusion, de désarroi caractéristiques d'une armée en déroute. Le tout enveloppé d'une atmosphère de froide blancheur évoquée par le leitmotiv—"il neigeant," atmosphère lourde de souffrances physiques et morales. Par quels moyens, à l'aide de quels mots, de quelles formes grammaticales, de quelles trouvailles de versification ces sensations sont-elles éveillées chez le lecteur? C'est ce que l'explication de détail doit faire ressortir.

Il est d'autre part trop facile de trouver des passages construits sur un plan logique et serré pour qu'il soit vraiment utile d'en citer aucun. Un seul exemple parcequ'il s'impose—le délicieux poème de Verlaine (*Ariettes oubliées*) "Le ciel est par-dessus le toit", un pur chef d'oeuvre de composition. D'abord sensations visuelles, puis auditives, enfin réflexions du poète.

C'est ainsi que graduellement et par la vertu même de l'exemple l'étudiant arrive à comprendre et à pratiquer le précepte de Buffon. "Le style n'est que l'ordre et le mouvement que l'on met dans ses pensées."

En même temps le vocabulaire actif s'enrichit. L'étude d'un texte engrave les termes dans la mémoire, et l'explication orale entraîne leur répétition nécessaire à une acquisition définitive. La signification en devient claire et précise, rien de semblable aux résultats obtenus par des listes de mots apprises par coeur, des recherches hâtives dans les dictionnaires.

D'autres exercices, basés sur une méthode plus synthétique, pourvu qu'ils soient faits en classe, contribuent à l'enrichissement du vocabulaire.

Exemples pris dans la Méthode Française—Crouzet:

Par quel nom exprimez-vous:

le bruit

d'un ruisseau—d'une chute d'eau—de l'eau frappant contre les bergs—des feuilles agitées—d'une cloche sonnant l'Angélus—etc.

la grandeur

d'une salle—d'une plaine—d'un rocher—d'une ville comme Paris ou Londres—d'une cheminée d'usine—d'un geste—d'une ambition—

Il faut aussi développer et affermir le sens critique et le goût par des comparaisons entre le médiocre et le bon.

Exercice—Méthode Française—Crouzet

Comparez les deux phrases suivantes:

Montrez que la première contient tout ce que dit la seconde et pourrait en paraître le brouillon. Montrez ce qui donne à la seconde la supériorité d'un plus grand pittoresque:

Les Cloches

1. Les cloches de Noël se mirent à sonner: leur vibration grave m'arrivait à peine, assourdie par le neige (Copie d'élève)
2. Les cloches chantèrent dans la nuit: leur voix était grave et lente. Dans l'air mouillé de pluie, elle cheminait lentement comme un pas sur la mousse. (Romain Rolland—L'Aube)

Pour montrer l'importance du mot juste voilà un autre exercice pris dans le même ouvrage—

Dans cette phrase de Chateaubriand montrez que les trois verbes: *se déroulaient*, *se dispersaient*, *formaient*, ne pourraient être substitués les uns aux autres.

“Ces nues ployant et déployant leurs voiles se déroulaient en zones diaphanes de satin blanc, se dispersaient en légers flocons d'écume, ou formaient dans les cieux des bancs d'une ouate éblouissante, si doux à l'oeil qu'on croyait ressentir leur mollesse et leur élasticité.”

Quand on passe à la pratique il faut dans toutes les richesses acquises apprendre à choisir, pour les descriptions par exemple, des mots concrets et pittoresques;

Se défier des adjectifs ou adverbess abstraits qui ne font qu'alourdir la phrase;

Employer des verbes autres que: être, avoir, faire, se trouver, se montrer. “Au verbe on reconnaît l'écrivain.” Faire des comparaisons courtes qui s'ajoutent au mot propre;

Eviter les répétitions ou ne s'en servir qu'avec un soin extrême pour créer un effet artistique, renforcer une idée. Choisir des mots,

non seulement pour leur sens mais leur sonorité. Il y a des mots clairs, gais, sourds, tristes, durs, rudes.

Il y a enfin une condition, non suffisante mais nécessaire et sans laquelle tous les efforts sont vains: la correction grammaticale. Sans doute ceux qui entrent dans une classe de composition ont étudié la grammaire, mais il convient de consolider par tous les moyens ces assises souvent branlantes. Rappeler les règles, sans doute, mais surtout donner des exemples jamais trop nombreux, tendre à créer l'instinct et le sens de la langue.

Bien qu'on puisse dire "Il n'y a en pédagogie ni bonnes, ni mauvaises méthodes, il n'y a que de bons et de mauvais maîtres" il est certains principes généraux que tout maître digne du nom devrait posséder et avoir médité. Le professeur de français n'enseigne pas seulement le français, sa tâche serait relativement facile, il enseigne à penser, à juger et à comprendre. Si le vocabulaire est restreint c'est souvent que les idées sont pauvres et rares. La traduction élimine cette difficulté mais ne la surmonte pas.

Il est évident que les étudiants connaissent plus de mots qu'ils n'en emploient. S'ils n'en usent pas c'est que les idées que ces mots expriment leur sont peu familières, restent pour ainsi dire en dehors de leur province. Il faut donc leur apprendre des mots nouveaux, mais ne jamais les séparer de l'idée contenue dans un texte. C'est l'affaire de l'Explication. Il faut les amener à employer les mots nouveaux en les groupant autour d'une idée à exprimer. C'est l'affaire de la Composition.

Le cours de composition devrait être un auxiliaire des cours de littérature, un cours où par une méthode scientifique et raisonnée les étudiants apprendraient à apprécier, et à comprendre, les chefs d'oeuvre d'une langue étrangère, et où peu à peu par la force de l'exemple et de la pratique ils acquerraient les qualités de précision, de concision et d'élégance, recommandées par Buffon.

Mount Holyoke College

THE USE OF PROVERBS IN BEGINNERS' CLASSES IN THE MODERN LANGUAGES

By DURBIN ROWLAND

AS THE class program in the Modern Language group becomes more modified and systematized, it is natural that certain phases of the work should be curtailed or even discarded. It is a fair conjecture, for example, that the use of proverbs in the classroom is considerably less common at the present moment than in former years of modern language teaching. And yet the instructor who experiments a little with the judicious use of proverbs in his classwork is likely to make some interesting discoveries. First of all he will probably be surprised to find how quickly they are conveyed to the student, how easily they are learned and how readily retained. Still more, he may be convinced, after a little time, that their use bears fruit in a variety of ways. For it is certain that when a beginning student of serious intent learns such a proverb as 'Qui ne risque rien n'a rien,' or 'Obra empezada medio acabada,' or 'Hunger ist der beste Koch,' that student does much more than mentally mop up a string of foreign words. Some of the elements of a foreign language course are more or less bound to enter the student's mind only to lie dormant there; but proverbs are likely to remain alive and active. A brief examination of some of the potential values of the proverb will illustrate this point.

I. *Proverbs stick in the mind.* Usage so shapes the proverb in the first place that it fits readily in the mind and sticks there. It is likely to have a 'swing' to it like a tune; it recurs at the slightest provocation. The beginning student takes to a proverb moreover, because in it he has something which he may 'parade' a little from time to time with sureness and ease.

II. *Proverbs build up vocabulary.* Because of their very nature as handy units of thought with a universal application, proverbs incorporate only the familiar words of a language. Hence it may be said that a student who gradually takes into his consciousness a score of proverbs adds fifty or more valuable units to his active vocabulary with very little effort. To illustrate, when the student learns 'Qui vivra verra'—just three words—he is made familiar

with the nominative 'qui' and with the irregular future tenses of the verbs 'vivre' and 'voir.'

III. *Proverbs illustrate admirably the phraseology and idiomatic expressions of the foreign tongue.* Classroom observation has frequently revealed the fact that in rapid oral or blackboard exercise the mind of the student will revert quickly to a proverb as a sure example in a moment of indecision. In fact, he will often quote the proverb to prove the stand he has taken in his own composition. To illustrate: in 'Il n'y a pas de petit chez soi,' he has a ready example of 'il y a' in the negative form, of the use of 'de' without the article after the negative, of the idiomatic 'chez,' and of the disjunctive 'soi' in use after the preposition. In 'Comme on fait son lit on se couche' he becomes more familiar with the idiomatic 'on' and with the use of such a reflexive verb as 'se coucher.'

IV. *Proverbs contribute gradually to a surer feeling for the foreign tongue.* Familiarity with the proverbs of a foreign language has a particular value to the beginning student in that these proverbs show him the close relationship between the foreign thought and his own. When he begins to compare 'Il y a loin de la coupe aux lèvres,' or 'Tel maître, tel valet' with their English counterparts, he begins to see that perhaps the foreign language is not so foreign after all. And as he advances the student discovers not only similarities but differences as well, those finer shades of difference that distinguish the 'feeling' of one language from that of another. Should early class reading or the extensive reading assignments include selections from history, such for example as the two excellent editions of Lavissee's *Histoire de France* now available for beginners in French, further values still may be derived by adding a number of historic *bon mots* to the proverb list. Despite Maupassant's irritation at the French variety, registered in the pages of *Sur l'Eau*, we may be fairly certain at least that such familiar sayings as 'Paris vaut bien une messe,' 'L'Etat, c'est moi!' and 'Après nous le déluge' appeal always to the youthful imagination. Moreover, when committed to memory these sayings have the constructive values listed above.

V. *Proverbs in the classroom consume very little time.* The proverb for assignment may be placed on the blackboard before the class hour, to be copied by the students while the roll is being

taken. It is essential of course that the proverb should be pronounced clearly by the instructor and be repeated orally by the students a number of times. Phonetic transcription should accompany the proverb, if phonetics are used in the course. A short discussion of the proverb, its grammatical values and its possible English equivalents may follow. The whole business should not take two minutes' time at most. Every fortnight, let us say, the instructor should give a quiz without warning as a check, the object being to see how many of the fortnight's proverbs the student is able to write correctly in five minutes' time. When the instructor begins to balance, directly and indirectly, the results obtained against the little time demanded in adding proverbs to his class program, he is fairly certain to conclude that the game is worth the candle.

The slight material necessary for the undertaking is easily available. Practically any public or institutional library has at least one book or dictionary of quotations including proverbs in several languages. A few works of the kind are given below. Such collections are particularly valuable because they may be found almost anywhere and provide abundant material in all three of the more popular modern languages,—French, Spanish and German,—and in some cases in Italian, Greek and Latin as well. There are naturally some excellent collections of French proverbs and of German proverbs exclusively, though the Spanish collections seem less available.

Benham, W. Gurney. *Cassell's Book of Quotations, Proverbs and Household Words*. Cassell Company, Limited, London, Paris, New York.

W. Francis H. King. *Classical and Foreign Quotations*. London, J. Whitaker and Sons. 1904.

Hugh Percy Jones. *Dictionary of Foreign Phrases and Classical Quotations*. Edinburgh, John Grant, Publisher, 1913.

Thomas Harbottle and Philip Dalbiac. *Dictionary of Quotations. (French and Italian)*. London, Swan, Sonnenschein and Co. New York, The Macmillan Co. 1901.

Thomas Harbottle and Martin Hume. *Dictionary of Quotations. (Spanish)*. London, Swan, Sonnenschein and Co. New York, The Macmillan Co. 1907.

Lilian Dalbiac. *Dictionary of Quotations (German)*. London, Swan, Sonnenschein and Co. New York, The Macmillan Co. 1906.

The University of Chicago

BROWN DEDICATES MODERN LANGUAGE HALL

The new Marston Hall of Modern Languages at Brown University, Providence, R. I., was officially dedicated on October 13, 1926, in the presence of a distinguished company. The keys of the new building were presented to Dr. W. H. P. Faunce, president of Brown University, by Hunter S. Marston, a son of the donor, Edgar Lewis Marston. In his speech of acceptance President Faunce said: "We thank Edgar L. Marston for this beautiful, enduring structure, which will commemorate his generosity and loyalty to Brown University. From you, sir," turning to Mr. Marston, "graduate of Brown, my friend from childhood, it is a special happiness to receive the keys of this building, erected in memory of your grandfather, and to devote it forevermore to the study of modern languages and literature."

After the dedication, President Faunce led the way to the auditorium of Marston Hall where the faculty and students and friends of the university heard Professor Irving Babbitt of the French Department of Harvard University speak on "Humanist and Specialist."

The new Modern Language Hall provides offices and classrooms for the departments of Germanic and Romance languages. The building is constructed of Indiana limestone and is similar to the famous Morgan Library in New York.

In Marston Hall the libraries of the language departments have been assembled, with two special collections; the Williams-Conant Seminary of German literature, and the Adrian Scott Seminary of Germanic and Romance philology.

The dedication exercises were in charge of Horatio E. Smith, head of the Modern Languages Department and professor of Romance Languages and Literature.

"LA PRENSA" CONTEST, 1926-27

The contest inaugurated by *La Prensa*, the Spanish daily of New York City, some three years ago, will be continued this year. Ninety prizes aggregating \$3500 are offered to students of Spanish in secondary schools, students of Spanish in colleges, students who are candidates for the A.M. degree in Romance Languages, candidates for the Ph.D. in Romance Languages, and teachers of Spanish in secondary schools. Prize essays must be delivered to the regional chairmen before April 1, 1927. Further details may be obtained from *La Prensa*, 245 Canal Street, New York City.

GAMES FOR MODERN LANGUAGE CLASSES

BY GUY C. CHAMBERS

IT IS not my purpose to offer this list of games for modern language classes as something new or as a list of new games. All have been used for years, and some of them have been published before. I am prompted to offer them for publication by numerous calls for games suitable for classroom play as well as for clubs.

It will be observed that these games, with one exception, are played with the students seated in their regular seats—not moving around, disturbing other classes. For the most part the games are merely ordinary conversation games that have been used for parlor games for many years, adapted for classroom use. Needless to say the games are played entirely in the language studied. The questions asked, the responses, and all other conversation in the games *must* be in the foreign language, or else the hour will, at the last, become no more than an enjoyable social affair.

There is almost no limit to the number of games that could be suggested for clubs that have the liberty of moving around, changing seats, forming circles, etc., but as stated before, these are for the classroom, where ordinary classroom order is expected. The games may be changed somewhat for variety when the occasion demands. Some changes are suggested below, while many others can be worked out by the teacher or pupils. For example, in the first one listed the class may be divided into two groups, each group selecting an object. Then they may ask each other questions and the first side to guess the object of the other wins a point. Or, instead of choosing an object in the classroom the class may choose an animal, something to eat, a piece of furniture, etc., and have the student first guess to what "family" it belongs before guessing the object.

1

Have one student leave the class room while the others decide on some object in the room which can be seen from the front. The pupil then returns and begins to ask questions about this object. He may ask any question he wishes so long as it can be answered by "yes" or "no." He will ask such questions as, Is it in the front of the room?; on the wall?; is it made of wood, metal, paper, cloth?; is it red, white, etc.? He asks each of the class in order a question and the one on whom he finally guesses decides who will have to leave the room next.

2

The above game may be played by having the class think of some person who is known to the pupil outside of the room. This person may be anybody from Adam of Bible fame to some person in the class.

3

A second variation of this game is to have a list of names written on separate slips of paper if the group is not too large. A name is pinned on the back of each person in the group. Each one asks different members of the class questions about the person whose name is on his back. When he finally guesses it he has a new name pinned on his back and pins the name he has guessed in front. The winner is the one who has the most names in front at the end of the hour.

4

Still another variation of this game is to have a student think of an object in the room or a name and let the members of the class take turns asking him questions. The one finally guessing it then thinks of an object or name.

5

About the easiest game played and one of the first in the beginning class is to have a student say "My ship is coming from New York (Cadiz, Bordeaux, etc.) laden with . . .," calling the name of a letter and pointing to some student. This student must name a word beginning with the letter called before the first student counts 10; otherwise he must go to the front and take the place of the first student.

6

An old reliable game which is frequently played in modern language classes with great success is "Fruit Basket." This may be played in various ways, but one of the most common is to have each student select the name of some fruit. The leader begins a story which will involve a large number of different kinds of fruit. When the name of a fruit is called the person who has selected this fruit must stand and call the name of the tree that the fruit grows on before the leader has continued 5 words farther in his narration. Failure to do this means that he must take the place of the leader.

7

The leader stands in front of the class, points to a member of the class and calls out "a fruit," "an animal," "a bird," "a piece of furniture," "a color," "a country," or any other class in which an object may be named. The person designated must name an object in the class mentioned before the leader counts 10 or take the place of the leader.

8

In connection with this game I always tell the following joke: A cross-eyed judge was investigating three prisoners. He looked at the first prisoner and asked him "Are you guilty or not guilty?" The second prisoner responded "Not guilty, your honor." The judge looked at him and said, "Nobody is talking to you," and the third prisoner replied "I didn't say anything, your honor." In this game the

class is divided into pairs. The leader looks at a pupil and asks him a question. He must remain silent, but his partner must respond before the leader counts 10. If the person spoken to starts to respond or if his partner fails to respond, he must take the place of the leader.

9

At the beginning of the game the leader announces to the class that they are going to take a trip. He asks each person to name some article that he is going to take on the trip. For example, the first one will say that he is going to take a suitcase, the second a new hat, the third a golf suit, etc. Then starting with the first each must tell what he is going to do with this article. Passing around the class all must do the same thing with their articles that the first one does with his. The first one will say "I am going to put my clothes in my suit case." The second must say "I am going to put my clothes in my new hat." The third, "I am going to put my clothes in my golf suit," etc. The second time around, start with the second person, who will probably say he is going to wear his new hat on his head. Then all of the others must do the same thing with their articles.

10

This game is one of the most difficult and at the same time one of the most instructive that I know. It is designed to learn the names of the parts of the body. The leader points to a certain part of his body and addressing a member of the class he calls it some other part of the body. The person addressed must point to the part the leader called and call what the leader pointed to. For example: the leader will point to his ear and say "This is my elbow." Then the person addressed must point to his elbow and say "This is my ear" before the leader counts 10, or he must take the place of the leader.

11

Another old game that may be used in modern language classes with interest and profit is "The House that Jack Built." The leader hands a book or some other object to the first member of the class, saying, "This is the house that Jack built." He passes it on to the second repeating what the leader said, who in turn passes it on to the third, and so on around the class. The second time around another phrase is added such as "This is the rat that lived in the house that Jack built," and the next time still another, such as "This is the cat that caught the rat that lived in the house that Jack built." The interest will grow more intense after it has been around several times and the formula is difficult to remember.

12

This is the only game in this list which requires any action on the part of the students. It is a Baseball Game. Have the class divided into two groups. Designate 4 places in the room for home plate, 1st, 2nd, and 3rd bases. The side going to bat first will be seated in the order of their appearance at bat, with the captain first. A word is given to the batter to be defined in the foreign language, or spelled, or the meaning given, as the teacher sees fit. If the pupil gets it right he goes to first base where he must wait until another batter reaches first when he goes to second. It is also possible to give idioms with two, three or four words in them

and allow the pupil as many bases as there are words in the idiom if he gets it right. If he gets one word wrong, however, he is out. Scores are counted as in baseball by the number of people reaching home plate. When three are out on a side, the other side goes to bat. I prefer having the leader or some disinterested person give out the words so that they may be selected more carefully. Give only one trial to the word. It is very interesting, however, to let each side furnish their own "pitcher," who will give out the words, allowing each pupil three trials.

13

Have the pupils compose a story, the first starting it, the next one adding a sentence, and so on around the class. For example, the first one may say, "Once there was a boy." The second, "He was very poor." The third, "His parents were dead." The next, "He lived in a large city," and so on until the story is closed. Nothing may be added which contradicts what has been previously said by some other student.

14

This game is played if the class has a knowledge of proverbs or quotations in the foreign language studied. The leader leaves the room while the class decides which proverb is to be used. When he returns he begins asking questions of the class, taking them in order. Each person in his reply must use a word in his answer that is in the proverb. No word may be used a second time. The pupil on whom the leader guesses the proverb must go out next.

15

Write out on separate sheets of paper a number of proverbs or quotations in the language studied. Then cut them up and mix them up on a table or desk. Let the group assemble the parts of the proverbs and see who can assemble the largest number by the end of the time set.

16

This is one of the most amusing games in this list. The leader leaves the room while the class decides on some object in the room. The leader returns and asks "In what way does this object resemble me?" The members of the class answer in turn—for example, if the class decides on the teacher's desk, when the leader asks how it resembles him one may say, "It is square like your head"; another, "It is large like your feet," and so on with whatever remarks the class may think of. When the leader finally guesses the object, the pupil who made the last comparison takes his place.

17

The leader puts a letter on the board to see who can first name a word beginning with that letter. No word may be used a second time. After the game has been played for some time, it may be varied by having the class name a noun or verb or another part of speech beginning with the letter. The pupil having the largest number of words to his credit at the end wins.

18

Another interesting contest is to place a long word or short sentence on the board to see who can form the largest number of short words from the letters.

No letter may be used in any word more times than it appears in the word given. This may be played both with and without the dictionary.

19

Have a large number of common articles in a basket or on a desk and show them to the class for a certain length of time (2 or 3 minutes). Remove them and see which pupil can write the names of the largest number of objects seen. He must not begin writing, of course, until the objects are removed from view.

20

The leader leaves the room while the class decides on some common word. He returns and begins asking questions of members of the class on any subject he chooses. The pupil answering must use this word in a sentence. When it is guessed, the person who used it last has to go out. To add diversion to the game, if the leader thinks he knows what it is but guesses wrong, the class in unison begins calling out "greenie" or some appropriate word in the language that they are studying.

Washington Irving High School
Okmulgee, Oklahoma

SOCIÉTÉ DES TEXTES FRANÇAIS MODERNES

A committee of American scholars, of which C. H. Grandgent, Raymond Weeks, D. H. Carnahan, Christian Gauss, Stephen Bush, and Hugo P. Thieme are members, is engaged in an effort to increase the membership of the Société des Textes Français Modernes, which has been publishing a splendid series of critically edited texts since 1905. Before the war the society was publishing from three to four volumes a year, but since the war, because of the increasing cost of paper and labor, it has usually been limited to two volumes annually. With the decrease in value of the franc and the corresponding increase in publishing expense, it is becoming more and more difficult to continue this valuable work. Unless many new members are obtained in this country, the work may be further restricted.

Membership in the society costs only one dollar a year, for which one receives the two volumes of publications. In 1925 three volumes were published, among them Michelet's *Jeanne d'Arc*, edited by Rudler. For two dollars annually, one receives the same volumes printed on "papier de Hollande." Those who wish to receive the volumes for 1925 may do so by paying dues for that year as well as for 1926. Checks should be sent to Professor H. P. Thieme, University of Michigan, Ann Arbor, Mich., from whom further details may be obtained.

FIFTIETH ANNIVERSARY CELEBRATION AT JOHNS
HOPKINS UNIVERSITY

On October 22 and 23 Johns Hopkins University, Baltimore, Md., celebrated the fiftieth anniversary of its foundation. In addition to an interesting general program, departmental conferences were held in most of the recognized fields of knowledge. At the departmental conference in Germanic Languages there was a discussion of present views and tendencies in Germanic Philology and Literature, opened by Professor Hermann Collitz with a paper on "Twentieth Century Conceptions and Methods in Linguistics." Following an interesting discussion the group had dinner together at a downtown restaurant. The Romance Language group was addressed by Professor W. A. Nitze, Ph.D., Johns Hopkins, '99, of the University of Chicago, who spoke on "The Future of Romance Languages in America." F. M. Warren, professor emeritus of Yale University and Ph.D., '87, presided. Among those who spoke were C. C. Marden, M. P. Brush, T. A. Jenkins, H. C. Lancaster and G. Chinard. After the meeting the group joined with the English group for dinner in Gilman Hall.

Correspondence

¿SE INSPIRÓ NÚÑEZ DE ARCE EN *Marta* DE ISAACS AL ESCRIBIR SU *Idilio*?

Todo parece demostrar que el poeta español se sirvió de la novela colombiana para escribir su célebre "Idilio." La primera edición de "María" es del año 1867 y el "Idilio" fué publicado en 1879, cuando el nombre de Isaacs era ya bien conocido en América y en España. Yo apunto aquí detalles de similitud entre las dos obras. Que los amigos de Núñez de Arce nos digan si el poeta había leído la novela colombiana, y en este caso, si reconoció alguna vez su influencia sobre el "Idilio." De otra manera esto, que es casi una verdad evidente, se convertirá, con el correr de los años, en una de esas hipótesis de que gustan tanto nuestros eruditos modernos.

Argumento "María"

1. Efraín, héroe de la novela, niño aún, parte a la escuela. Se despidе llorando de su madre. María, huérfana protegida por el padre de Efraín, "siente la primera sensación de dolor" al decir adiós al niño.

2. Pasados seis años Efraín vuelve a la paterna casa de campo. Al llegar le esperan su madre, sus hermanas y María. Efraín admira la belleza de María. El rostro de María "se cubre del más notable rubor."

3. Efraín y María se enamoran. Pequeñas atenciones de parte de la niña empiezan a revelar la naciente pasión. Cuando Efraín sale a recorrer su campo "la imagen de María vuelve a asirse de su memoria."

4. El padre y la madre de Efraín consentirían en el matrimonio de los jóvenes, sólo que "su edad y posición no permiten pensar en ello". La verdad es que María ha heredado la enfermedad que causó la muerte de su madre: epilepsia, y está destinada a morir joven.

5. Efraín debe partir a Europa (de Colombia) a terminar sus estudios.

6. En Londres, donde estudia, recibe cartas de María. La niña sigue enferma y es menester que Efraín vuelva. Al llegar nuevamente a la casa paterna su hermana y su madre le reciben sollozando, vestidas de luto. Efraín cae en brazos de su madre. Al preguntar, refiriéndose a María:

—¿Dónde está pues?

su madre, volviendo a estrecharlo contra su seno, responde:

—En el cielo.

Efraín dice: "Era la muerte que me hería Ella, tan cruel e implacable, ¿por qué no supo herir?"

"Idilio"

1. Juan, héroe del poema, vuelve de la escuela a la casa paterna en la aldea. Le esperan su bondadosa madre y la compañera de su infancia:

Niña de corazón sencillo y puro,
en el rincón oscuro
de humilde pueblo se crío conmigo.
Encontróse al nacer, huérfana y sola;
pero mi hogar prestóla
blando regazo y paternal abrigo.

Al partir Juan a la escuela su "madre preparaba la maleta y lloraba a mares." La niña sin decir palabra "inclinaba la frente, callada y sin color, como una muerta."

2. Pasados algunos meses, Juan vuelve a la paterna casa, en la aldea. Al llegar le espera su madre "y también ella." Juan admira la belleza de la niña:

"Quedéme al verla extático y absorto"

El rostro de la niña se cubre de rubor:

"Ella estaba encendida, yo confuso.

3. Juan y la joven se enamoran. La joven se muestra esquiva para acrecentar la pasión naciente de Juan. Pensando en ella Juan sale por los campos:

Entonces ¡ay de mí! pensando en ella
dirigía mi huella
hacia las ruinas del feudal castillo

4. La madre de Juan no se opone al amor de los jóvenes, pero es necesario que Juan acabe sus estudios.

5. Parte Juan a terminar sus estudios.

6. Al volver, la campana de la aldea doble lentamente. Cerca de la ermita del lugar le espera su madre vestida de luto. "Ella se arroja en su brazos sollozando." Juan exclama:

—¡Murió! ¿para qué vivo?

Como se ve, el argumento es el mismo. Las variantes me hacen creer más firmemente en la imitación. En "María" la joven enferma, en tanto que en el "Idilio" Juan sufre el accidente. El desvío de la joven en el poema de Núñez de Arce puede compararse con el episodio de las flores en "María."

Si esto no fuera suficiente compárense las descripciones del paisaje; el desarrollo de los celos, absolutamente infundados; la bondad silenciosa de las madres; el recato conventual de las novias; la presencia de la muerte; la pureza y sencillez de la narración, etc. Y luego hay que convencerse de que en 1879 el romanticismo había desaparecido por completo de España. Tengo la

impresión de que Núñez de Arce se ha limitado a hacer un resumen en verso de la novela colombiana.

ARTURO TORRES RIOSECO

University of Texas

Notes and News

MEETINGS TO BE HELD

Nov. 27, Association of Modern Language Teachers of the Middle States and Maryland, Philadelphia, Pa.

Dec. 20-21, American Association of Teachers of Spanish, El Paso, Texas.

Dec. 27-30, Linguistic Society of America, Harvard University, Cambridge, Mass.

Dec. 29-31, Modern Language Association of America, Cambridge, Mass.

Dec. 31, American Association of Teachers of Italian, Cambridge, Mass.

(The Managing Editor will be glad to receive additions to this list.)

Robert D. Cole, formerly a member of the modern language department at the Lawrenceville School, Lawrenceville, N. J., has been appointed Professor of Secondary Education in the University of North Dakota, Grand Forks, N. Dak. He has just completed a study of the relative effectiveness of the grammar-translation method of teaching French as contrasted with the free composition method. The experiment was conducted under the auspices of the Modern Foreign Language Study.

Professor Barry Cerf of Reed College is on leave of absence this year. His book on Anatole France is in press.

Professor C. K. Jones of George Washington University has published through the *Hispanic American Historical Review* important new material supplementing his "Hispanic American Bibliographies."

Among the Ph.D. degrees granted at the Autumn Convocation of the University of Chicago on September 3, 1926, were the following: Francis Wright Bradley (Germanics), "The Verbal Suffix *-zen* in German"; Friedrich Wilhelm Kaufmann (Germanics), "Der Monolog im mittelalterlichen Epos"; and Elmer Richard Sims (Romance Languages), "*La segunda parte de la Vida de Lazarillo de Tormes* por I. de Luna."

Professor Fernando de los Ríos of the University of Granada, Spanish delegate to the International Convention of Philosophers held at Harvard University, lectured in a number of cities during

the month of October under the auspices of the Institute of International Education. He is now in Mexico City, engaged in the establishment of the "Instituto Cultural Español" of Mexico.

A separate department of Spanish has been established at the University of Missouri with the opening of the current year. Separate departments also exist at the University of Kansas, University of California, University of Maine, University of South Dakota, Washington University, Catholic University of America, and University of the South.

The Pan-American Union, Washington, D. C., has reprinted in pamphlet form the article on "Spanish Studies in the United States," by H. G. Doyle, which appeared in a recent number of the *Bulletin of the Pan-American Union*.

Professor Alfred Coester of the Spanish Department, Stanford University, has just returned to this country after a year's absence from his post. After research work in Eastern libraries, he went, accompanied by Mrs. Coester, to Uruguay and Argentina chiefly on a quest, which proved very successful, for books for the Hoover War Library. In this work he had the hearty coöperation of scholars and public men in Montevideo and Buenos Aires. While in these cities he was the recipient of many attentions from the intellectual leaders, to whom he is well known as a specialist in Spanish-American literature. He was invited to make addresses in universities and on public occasions. He found much interest there in the work of the American Association of Teachers of Spanish, of which society he has been Secretary-Treasurer since its inception in 1917.

Last spring Professor Coester went to Spain where he remained till the early fall. While there he made the address at the opening of the *Curso de Verano* in the Residencia de Estudiantes at Madrid. He resumes his work at Stanford in January.

In response to a recent appeal from the Modern Foreign Language Study for aid in rating a composition scale in Spanish, sixty-four teachers of the senior high schools of New York City offered their services.

In the examinations of next January the Department of Education of New York State will administer as an experiment "aural tests" in French, German and Spanish.

The teachers of modern languages in the senior high schools of New York City are coöperating in the establishment of standardized examinations in the different languages. The first version of these tests have been administered in many schools. Results are

being studied and tabulated. Further steps are now being planned. The Modern Language Section of the New York Society for the Experimental Study of Education has participated in this work. The working out of "new style" examinations was the next step following the establishment of standard word and idiom lists based on frequency of occurrence. These lists in French and Spanish are published by Doubleday, Page and Company.

El Estudiante de Español is the name of a new magazine published for students of Spanish by the J. E. de Mier Publishing Company, 53 Washington Street, New York City. The first issue has made an excellent impression. Cultural articles are in English, while other material—word and idiom lists, anecdotes, stories and short articles—are in Spanish. Sample copies may be had on request to the publishers.

Rojo y Oro is the title of an attractive monthly paper published by the students of Spanish in the James Monroe High School, New York City. The "director" is Dr. Henry E. Hein.

Reviews

Marcel Braunschvig, *LA LITTÉRATURE FRANÇAISE CONTEMPORAINE ÉTUDIÉE DANS LES TEXTES (1850-1925)*. Paris. A. Colin, 1926. XIV-351 pages.

No praise is needed here. The great success of *Notre Littérature étudiée dans les textes* (two vol., A. Colin) is a guarantee of the excellence of this new volume, which is really a continuation of the previous work.

Of the three volumes this will probably render the greatest service, for accurate information on the period treated is often hard to obtain and the possibility of confusion is considerable. All professors and teachers will wish to avail themselves of the aid offered by a guide so competent. With intention do we say "Professors and teachers"; in America at least it will serve better purpose as a "livre du maître." The texts given are too few and too short to leave any impression on the student's mind; and to use the book for what is called "explication"—as the author suggests that it might— . . . well, "explication" seems little within the reach, or shall we say, within the taste, of students on this side of the Atlantic. Even should some few teachers really succeed with it in the class-room, the immense majority will surely not succeed. Shall we add that as one proceeds in the book, the chapters grow—inevitably, for it is no fault of the author, but of the material

to be dealt with—thinner. The chapter on poetry is very good indeed,—it is the first; but we cannot see how any one can get much out of the few meager extracts in the immensely rich domain of the French novel from 1850-1925. Almost as true is this of the following parts. Why not perhaps leave out one or two chapters entirely (VIII, IX, or X, e.g.) for the benefit of the others? Anyway, one is somewhat surprised to find a special chapter devoted to women, for instance; why not take them in with the men? If they do as well, or better, they have a right to be there; if it is out of sympathy that they are taken in, and not for the superiority of their work, why claim the attention of our students for their products? The same is true of the representatives of French literature abroad, in Belgium or Switzerland: suppose there was a Rousseau or a Mme de Staël among Swiss writers to-day, would they have to be shut out in the corner chapter? And is it right that Verhaeren and Maeterlinck be shut out now?

The bibliography is of course excellent, and will be considered by many as the most useful part. One notices, however, that all books or articles published by firms outside of France are omitted. Is it that nothing is worth while, or that there is nothing at all?

Finally let us say that the treatment is what one might call entirely orthodox, by which is meant that the author allows himself to be guided in including an author or leaving him out, by the judgment of conservative and safe public opinion. This we say in high praise. One can see nothing but lack of scholarly modesty in forcing one's own personal preferences on young students. (See, e.g. the much used Lalou.)

ALBERT SCHINZ

Smith College

FÉNELON, LES AVENTURES DE TÉLÉMAQUE. Notices et Annotations par *Auguste Dupouy*, Agrégé de L'Université. Paris, Larousse, 1925. 2 vol. 207; 199 pages.

These volumes, as every one of those belonging to this series, are well printed and easy to handle. The Introduction is all that can be desired; but for adults perhaps more than for younger students. There are no foot-notes; only some remarks at the very end on some peculiarities of Fénelon's language. But there is hardly any need for notes, except perhaps if one wants to draw attention to passages which might be interpreted as directly aiming at the system of government of Louis XIV. While it would be difficult nowadays to allow enough time for a study of the whole of *Télémaque*, we feel a sort of sentimental weakness for the immortal work of Fénelon as it was the first French textbook put in the hands of American students studying French in the 18th century and beginning of the 19th century.

From page 129 on, of the second volume, the editors have printed un *Recueil de Fables composées pour l'Education de Mgr. Le Duc de Bourgogne*, (—but only fables in prose are included), and *L'Education des Filles*, which will make always more astounding reading for those who realize that it was revolutionary at the time. Modern girls will no doubt delight in realizing how much they have improved (or at least changed) within two and a half centuries.

A. S.

M. Potel, *LETTRES COMMERCIALES EN QUATRE LANGUES* (Français-Anglais-Allemand-Espagnol) Paris, Larousse, 1925. 332 pages.

This is a practical volume, which might help many of us who have to face students wishing to use their French for business purposes. The first 159 pages are made up of typical letters reproduced in the technical business terms of the four languages. The print is rather small, so that the number of letters is relatively large. For variations on these letters the vocabulary is extremely helpful; it fills pages 160 to 332 and is very satisfactory. As an illustration let us take the beginning (about one third) of the article under *Effet*:

EFFET: bill of exchange; draft. // effets à recevoir: bills receivable. // —à payer: bills payable. effet endossé; impayé; protesté: endorsed; dishonored; protested bill. // effet échu: bill due. // —sur Londres: bill on London. // —sur l'intérieur: home (inland) bill.—sur l'étranger: foreign bill. // —au porteur: bill to bearer. // —à présentation: bill on demand, etc.

The price of the book is extremely reasonable: 12 francs, (at the present rate, about 50 cents).

A. S.

HISTOIRE GÉNÉRALE DE LA LITTÉRATURE FRANÇAISE. (Exposée selon une méthode nouvelle) par DANIEL MORNET. Paris: Larousse. 1925.

It has often been stated that histories of French literature, written in France, excellent as they are recognized to be, are not well adapted to the needs of the average American undergraduate. Whatever may have once been the truth of this theory, the publication during recent years of a number of admirable manuals has sent it to the scrap heap. M. Lanson's *Histoire* has been recognized since its publication as the essential *vade mecum* for "majors" in French, at least after their first steps in literary history. At times I am tempted to say of it: "Burn the libraries, their value is in this book." But it proves too deep for the average beginner. One fault which I have always been inclined to find with

the elementary manuals is that they are too hospitable to minor writers, who must remain only names to the majority of readers. Perhaps for that reason the latest short history which has come to my attention seems to me also the best. My own students, who have been over-inclined to consider the study of literary history a sort of strawless brick-making, devour this book. M. Mornet's claim that his work used a new method is amply justified.

In 1924 he published a small duodecimo volume entitled *Histoire de la littérature et de la pensée française*. This book, reprinted in 1925 from the same plates¹ with the exception of one new paragraph at the end, is the first part of *L'Histoire Générale*. It is an admirably condensed summary, written in short incisive sentences, of the main currents of French literature and of French thought in its relation to literature. Its very rapidity holds the attention of the reader and enables him to keep the whole development in mind. It can be skimmed at a single sitting, but it will amply repay the most careful study. Biographical notes and résumés are given concisely in small type; italics mark essential ideas developed in each paragraph of the text proper. Facts, dates, names and titles are given sparingly to make place for ideas. Minor authors and lesser works of great ones are omitted. Quotations are few but, for illustration, constant reference is made to *Chefs-d'œuvres de la langue française* published by Larousse. Bibliography is confined to one or two of the most accessible of the best studies of each author. The total result is a guide through French art and thought as they appear in the masters. There is no detailed study of any author with whom the beginning student may not be supposed to have direct acquaintance, and M. Mornet's book is a fascinating introduction. Literature before the 16th century is treated in thirty pages; the 16th century in twenty-four; the 17th in sixty-eight; the 18th in forty-seven; the 19th in seventy-eight. The main *exposé* stops about 1870 but a concluding chapter offers a thought-provoking outline of tendencies since that date.

To this first volume of 248 pages, M. Mornet has added another of 258 which he calls *Histoire détaillée des grandes œuvres*. His selection is based on the program of studies designed for the lycées. Using the material made available by the scholarly researches of our century, M. Mornet studies representative writers from Rabelais to Balzac. He has brought the essentials of this vast accumulation within the briefest limits, and put it within reach of the casual reader. Its interest has all to gain from this concision. Few readers, at least in America, will fail to feel indebted to

¹ A very few misprints remain, P. 207, *Thiefry* read *Thierry*; p. 211, (résumé of Eugénie Grandet); *Goriol* read *Grandet*; p. 232, *neveu de Flaubert* read *élève de Flaubert*.

M. Mornet for new light on almost every author he has treated in this part of the book.

I have read M. Mornet too carefully not to wish to raise a few questions, even at the risk of missing his lesson of brevity. I feel that, for American students, there may be danger of over-emphasis of the formal side of seventeenth century classic theory. In America we are not prone to respect the past, and we need perhaps to insist that the remark of Racine and of Molière: "*La principale règle est de plaire et de toucher*," is quite in accord with the classic tradition. M. Mornet makes it clear in the second part of his volume that the masters of the seventeenth century were not inclined to abuse the formalistic side of their theory. I should like some clear definition from M. Mornet's incisive pen between the meanings of *la raison* at different periods. For the classic writers of the seventeenth century, is it not order based on the aesthetic tradition handed down from the ancients and on good taste? And with Perrault and the moderns, may we not say that tradition is thrown overboard and that *la raison* tends to become *la raison raisonnante* of the eighteenth century? I have enjoyed so much the studies of individual writers in Part II that I am inclined to query whether the space here used for résumés might not be devoted to more little monographs. A mere reference to the briefer summaries in Part I might perhaps suffice. And again, for American students, I should prefer to recommend the Hachette editions of Corneille, Racine, Molière, La Bruyère and some others.

But these are trifling matters and I am captiously reproaching a benefactor for not being perfect. It would surely be more profitable to quote some of the happy and terse judgments with which the book abounds—but if I began I should not know when to stop.

BENJAMIN MATHER WOODBRIDGE

Reed College

DEUXIÈME ANNÉE DE FRANÇAIS. Par ARTHUR G. BOVÉE et EUNICE R. GODDARD. Ginn & Co. 1926. 271 pages.

Bovée and Goddard have built an excellent second-year French course around *La Veillée de Vincennes* of Alfred de Vigny. The choice is good with the exception of the opening pages, which should have been simplified. Literary reverence could then have been observed by printing the original text in the appendix. After the first lesson the demands on an elementary vocabulary are not too great and the pupil is certain to enjoy the story. Its different stages are used as a center of dramatic interest from which to draw material offering well-balanced progress in reading and speaking, reproduction and original composition, vocabulary by word-building, grammar, and translation from English into French.

This five-fold purpose is clearly indicated by the divisions of each of the twenty lessons into *Questions*, *Composition Libre*, *Etude de Mots*, *Grammaire* and *Thème*. The *Phonetic Introduction* offers ample material for correction of accent and progress in intonation. Throughout the book the explanations are given in French but this material is recapitulated in English in the appendix in a *Brief Summary of Grammar*. Besides the vocabularies there is a review list of words which have been repeated in the text. These words are printed in the text in heavy type. This may be justified by the desirability of insisting on a minimum vocabulary but the choice of words nevertheless appears illogical. It is the one disconcerting feature of the book which presents a very attractive appearance and is singularly free from errors.

The authors are innovators in their treatment of the verb. In developing the *past absolute*, which is their point of departure, all discussion of regular and irregular verbs is avoided and replaced by an ingenious scheme which groups all important past absolutes in six groups, four of which are derived from the past participle. The possible drawbacks to the development are the assumption that the elementary student has mastered his irregular past participles, and the practice of calling regular forms irregular merely because they are exceptions to this scheme—as for example the word *Irrégulier* before the past absolute of *rompre*, p. 57. The word *exception* would be preferable. On page 64, the authors imply that verbs in *-re* having a participle in *-du* have a past absolute *-dis* without exception, but they failed to put in the words *des verbes en-"re"*. These should certainly be added to correspond to the table on page 194 and to avoid possible confusion in regard to *devoir*, *dû*, *dus*. The use of the past absolute is made extremely clear and the authors believe that some compositions should be written in the literary tense and others in the conversational past.

In the compound tenses, the authors have created new names by means of the word *composé*, in order to establish a very clear relation between simple and compound tenses. To avoid confusion, the compound tenses should be printed out in full in a table after page 207 with the old and the new names clearly identified. The index is defective in this respect because it does not make it clear that to discover all these names one must examine pages 78, 169 and 175.

Study of the present subjunctive is delayed until the thirteenth lesson and the *passé du subjonctif* (imperfect subjunctive) is not taught until the next to the last page and then only in the third person. The material given for practice is excellent; the more common uses are well presented and it is made clear that the subject should be enlarged upon in the third year.

Irregular verbs are not taught in the traditional way. The pupils are not asked to write out the complete forms according to

the primitive and derived tenses. This may be done by means of the appendix but the exercise asked for in this text is a synopsis of the simple and compound tenses according to the formula: "*Faire un tableau des dix temps (voir le modèle page 77-78).*"

The usual negative rule that the future and the past future must not be used after *if* is avoided and instead the authors stress the need of having the present in the condition and the future in the conclusion of a *condition simple*, and the past descriptive in the condition and the past future in the conclusion of a *condition irr  elle*. This works very well in this book because the words *will* and *would* after *if* are avoided in the English sentences.

Bov  e and Goddard have broken with traditions which waste the student's time. They have sought for simplicity in grammatical explanation and provided abundant practice of real French in a real way. The English sentences offered for translation are lively and useful. The suggestions for encouraging original composition and the material for word-building are especially noteworthy. The book covers the essentials of a second year grammar review while doing a great deal more. It may be used to advantage after any adequate elementary course, because it has charm, originality and splendid material carefully organized.

The Roycemore School
Evanston, Illinois

ETHEL PRESTON

LE REPAS DU LION, by Fran  ois de Curel, edited with Introduction, Notes and Vocabulary, by ALEXANDER G. FITE.
New York: Oxford University Press, 1926.

This book is an excellent contribution to our texts for the study of the modern French drama and of French literature. Despite his lack of the purely popular qualities of the playwright, Curel has won his way to the foremost rank among living French dramatists, and amply deserves such place. Especially does he stand so high in literary qualities and seriousness of thought, that French drama will gain added esteem by a knowledge of him in this country, and American lovers of the theatre can profit decidedly by reading him. *Le Repas du Lion* and *La Nouvelle Idole*, which was recently edited in this country, give us two of Curel's best plays, and the two perhaps most interesting to college students.

Professor Fite is an ardent admirer of Curel, with an enthusiasm that comes not only from a thorough knowledge of his work but from personal acquaintance with the author. This enthusiasm is apparent in the Introduction, and is one of its merits. Genuine enthusiasm is a virtue when, as in this case, it does not obscure the editor's judgment. In general the salient qualities and virtues of Curel are very well treated. The few objections one could find here are relatively unimportant. I should hardly say,

for example, that Curel has always avoided the rhetorical, and the editor obviously forgets momentarily Becque and his followers, and the vogue of the naturalistic stage, when he speaks of "the sweet idealism and romantic fervor that first nighters had been nourished on for a very long time, at the beginning of the Twentieth Century."

The text is unusually free from misprints and mechanical errors. On page 3, line 13, *coteau* for *côteau*; page 20, line 3, *Crois* for *crois*; page 77, line 2, *Crédit lyonnais* for *Crédit Lyonnais*; page 157, line 10, *xui* for *qui*; and in vocabulary *fessé* for *fessée*, and under *grignoter*, *nible* for *nibble* were noted. The notes are not abundant, and considering the excellence of those given, the editor's personal touch with the author, and the fairly difficult text, one is inclined in the present instance to regret this restraint, which can usually perhaps be counted as a virtue.

The only serious mistake is to be found in the character of the vocabulary. The editor has attempted to give, in a very restricted vocabulary of nine pages, the words necessary to the student beyond the first year of French. With no objective standard available, or possible, such an attempt was bound to fail. When we note, by examining a few pages only, the entire omission from the vocabulary of such words as *raie*, *crever*, *détaler*, *ficelles* (tricks), *braconnage*, *esquiver*, *piétiner*, *branler*, *tampon*, *schmuckers*, etc., we see how complete such failure is; and the inclusion of such words as *bulletin*, *conférence*, *croix*, *cuisine*, *eau*, *pension*, *pourboire*, *regard*, etc., emphasizes the subjective character of this impossible attempt. The editor should, by all means, either complete the vocabulary or omit it entirely in the next edition. With an advanced text such as this, a vocabulary is by no means necessary, so the fault mentioned does not at all impair the value or usefulness of the edition, but the vocabulary can not serve adequately the purpose announced.

In paper, print, form and style, the book is up to the usual high standard set by the Oxford texts, and worthy of the author. Professor Fite and the Oxford University Press deserve thanks for supplying us with this very good edition of one of the foremost plays of the present-day dramatic generation of France.

HUGH A. SMITH

University of Wisconsin

A GERMAN-ENGLISH DICTIONARY. By HERMAN C. G. BRANDT. New York: G. E. Stechert & Co. 1925. viii, 962 pp.

Students in need of a one-volume German-English lexicon larger than the ordinary school dictionary have had many to choose from. But those from the period before the spelling reform of 1902—like F. Flügel's *Allgemeines Wörterbuch*, 2. Teil, 4th

edition (reprints of which are now put out by the publishers of the Muret-Sanders dictionaries, Langenscheidt, of Berlin-Schöneberg), 923 pages; Flügel-Schmidt-Tanger, 1895, also about a thousand pages; the excellent Grieb-Schröer, over 1200 pages (taken over some years ago by the Mentor-Verlag, Berlin-Schöneberg); and the larger work of J. G. Adler, *A German and English Dictionary* (German-English part, 869 pp., no longer sold without the English-German part), New York, D. Appleton & Co.—have been yielding in popularity to H. Baumann's more up-to-date Hand- und Schulausgabe of Muret-Sanders, 2nd edition, 1908, 1183 pages.

Most college students have, of course, been satisfied with some dictionary of smaller format, lower in price, and containing both German-English and English-German parts. The most widely used work of this kind is doubtless the new edition by Karl Breul of Eliz. Weir's dictionary, issued by the English firm of Cassell, and also familiar everywhere with us as Heath's *German and English Dictionary*, 1906, 1909. Even this has in part the old orthography.

The end of 1925 has now brought a one-part German-English dictionary about midway between Breul's and Baumann's as regards size, compass, and price (\$4.00). It is the result of the long years of labor of the late Prof. Brandt, of Hamilton College. This work was announced nearly a decade ago by one of the best known text-book publishers of New York. It was to be printed in Germany, but the war and its consequences brought about a long series of delays. The publication of it was finally taken over by G. E. Stechert & Co. Prof. Brandt had continued to do some revising until about the time of his death in 1920. The finished work is a stout volume in maroon or black buckram, two columns of beautifully clear type larger than in Breul, on good strong paper, of the right weight for much handling. The size is approximately $6\frac{3}{4} \times 9\frac{1}{4}$ inches, about like a volume of the *Century Readings in English Literature*.

The short preface put in after the author's death may not contain all that Prof. Brandt had to say on the principles he followed in compiling the work. The aim was to give "just the information that is necessary for correct and ready interpretation and usage, and no more. Technical apparatus is reduced to a minimum; pronunciation, vowel quantity, and accent are indicated only when there is departure from the regular usage." This remark about accent—regular usage assuming the main stress to be on the first syllable—is not borne out by consistent practice in the dictionary. For instance, it is hard to understand when *Nachen*, *nachenförmig*, are without accent, why this should be given with nouns in *Nach'*-; *nächtens*, *nächtigen*, etc., needing no indicated accent, why it should be given with nouns in *Nacht'*- (though

not with *Nachtigall*); similarly *Schönheit*, but *Schön'gesang*; *Gejodel*, but *Gejoh'le*, *Geju'bel*; with foreign words: *Paprika*, but *Pa'thos*; *Perigäum*, but *priva'tim*, etc. In capitalization this dictionary, to save space, enters an adjective like *deutsch*, but for the substantive use does not indicate capitalization. On the declension of *Deutsch* in its substantive use no information is given.

Words etymologically connected are, as a rule, not put in the same paragraph. Many users will find that this arrangement saves time in finding the word sought. At any rate, since the words are alphabetical (as in *Baumann*, though the latter groups related words as much as possible), one of the complaints of students using *Breul* will not be brought up against *Brandt's* dictionary: for *Breul* in his system of grouping put *eilig* before *eilen*, *Regung* before *Regen* 'rain,' *Regenzeit* before *Regent*, etc. Due to this strict alphabetical arrangement in two rather wide columns, and to the absence of the many explanations, synonyms in parentheses, signs, etc., characteristic of *Baumann*, the page does not have a solid or crowded appearance. This means a saving of eyesight and time for the user.

A great many names of places and other proper nouns are included in the main part of the book, also abbreviations, parts of irregular verbs, etc. Some attempt is made to indicate, in the briefest possible way, etymology and source of loan-words. "Of scientific terms only those in common use are included" (preface), nevertheless the number of these is by no means small. Prof. *Brandt* added many new words which the war period brought into common use. I suppose "*Kriegsschwänzer*" was intended to be one of these, but it suggests a German-American newspaper translation of "slacker," and was probably unknown in the lands of the Central Powers where no newer term than "*Drückeberger*" was needed in common use. Of the new words (before 1920), however, one misses here not a few: *Bolschewik* or *Bolschewist*; *Schieber*, *Kettenhändler*, etc., in the "profiteer" class; even *Völkerbund*, etc.

Proofreading seems to have been done well, but few misprints catching my eye, such as "*Werkeltag*, etc. = *Werkeltag*, etc."—the latter evidently for "*Werktag*, etc." Oversights, if not misprints, are *Mikrophon*, *Parnass*, *Periskop*, without the accent on the final syllable.

It was claimed for this dictionary some years before its publication that it would give more than usual consideration to the vocabulary of works read or likely to be read by college students. For such reading most students use annotated editions in which unusual words are explained, so that the shortcomings of a lexicon are not always embarrassing. Prof. *Brandt* seems to have incorporated more of these words than other dictionary makers, but it must not, of course, be expected that every word and every

shade of meaning should be found in his work. The vocabulary of Heine's *Harzreise*, for instance, had been pretty well represented in other dictionaries, such as Breul and Baumann; I noticed in Brandt only one word from that work in a form not found in those two dictionaries: *Gucke*. Considering the *Harzreise* still further, we are not surprised to find such words omitted by Brandt (also by Breul, Baumann) as: *embrassieren*, *diskursieren*, *illuster*, and *regardieren*; but *Prolix*, *pudelddeutsch*, and *Stange*, 'tall glass' (in Baumann) might have been given. The student must, as a matter of course, know how to find the meaning of compounds omitted by accident or design—here even of *Leckerkramverfertiger*; if it were necessary for him to get the meaning of *Geflack* from Brandt, he would have to recognize its connection with *flackern*, of *beturbant* with *Turban*. *Rotbeerstrauch* (in Heine's French: *frambiosier*, 'raspberry bush') is translated 'strawberry [bush],' as in Flügel. *Gedächtnisbuch* as 'memorandum book' only (the same in Breul and Baumann) does not fit the *Brockenbuch* of the *Harzreise*.

For *Faust I, II*, Brandt has a rather long list of words not contained in Breul or Baumann.

The presence of some flaws like those mentioned does not alter the fact that Brandt's dictionary is an excellent work. It is of a handy size—convenient for the briefcase as well as for the study table—and is so well arranged that the word looked for can be found without a tedious and time-killing search. It is more complete than any of the ordinary school dictionaries, and with its modern orthography and new words, more nearly up to date. It deserves to be widely used in our colleges and universities, and by those outside who have occasion to read German.

CHARLES A. WILLIAMS

University of Illinois

THÈMES FRANÇAIS, by DANIEL C. ROSENTHAL and FRANK MANKIEWICZ. New York: D. C. Heath and Co. 1926. vii+123 pp. and French-English and English-French vocabularies.

This little book, as the title indicates, is an attempt to teach free composition and in that respect meets a real need, because there are very few composition books on the market that do that.

The book is divided into ten groups and each group is subdivided into five parts, as follows: I. *Thèmes*, II. *Idées Accessoires*, III. *Récapitulation*, IV. *Rédaction*, and V. *Grammar and Verb Review*. Each part is again divided into several sections. For example in Part I we have a French text, which is the basis of the whole group, a Gouin series, a questionnaire, a few idioms, a list of synonyms and antonyms. In Part II (*Idées Accessoires*) we find more exercises for word study, including a list of new words

and phrases, synonyms and antonyms, word formation, etc. Part III is divided into two sections: (1) a number of English sentences for translation into French and (2) a *devoir écrit*, which consists of a series of questions to be answered in French. Part IV, *Rédaction*, comprises a list of two or more subjects for work in composition, a few proverbs and a poem to be reproduced in prose form. Part V offers a systematic review of grammar and verbs by means of various exercises and drills. The book also contains seven pages of prose composition.

The book is attractive, clearly printed and neatly bound. The two vocabularies are complete, containing all the words used in the French texts. There are from 1200 to 1300 words in the French-English vocabulary, besides a number of idioms and phrases. It would have added to the usefulness of the book if the gender of each noun had been indicated by prefixing the definite or indefinite article before the nouns, but that is a matter of detail and does not detract from the real worth of this new text.

The purpose of the authors is to develop in the student the ability to write idiomatic French through the mastery of a French model, the study of idioms, synonyms, antonyms, word formation and a series of exercises that will help to assimilate all this material. The vocabulary is further enlarged by an *étude de mots*, proverbs and phrases. Then the learner is led gradually to use this vocabulary by answering questions, writing easy themes and changing poetry to prose. That is a systematic and practical method of teaching free composition. It is sound pedagogy. It is a pity, however, that the authors did not see fit to go a step farther and give more definite directions in the themes of the *Rédaction*. Instead of simply indicating the subject why not give an outline to guide the student?

The book seems pretty free of typographical errors. The reviewer questions, however, some of the French expressions used in the texts and exercises. Is it correct to say, for instance, "mes grands-parents qui sont toujours en vie," "l'examen imminent," "rire de bonheur," "nous avons fait attention à lui pour entendre ce qu'il disait," "la fête vient d'arriver"? Are the following really synonyms: *la pièce* and *le spectacle*; *avec plaisir* and *de bon coeur*; *se lever* and *sortir du lit*; *voir* and *apercevoir*; *tout le monde* and *chacun*? On page 60 wouldn't *naturellement* be a better synonym for *sans doute* than *il n'y a pas de doute*?

On the whole the authors have done a fine piece of work and deserve great credit for giving us a text in French composition that is really new and original. It will be welcome in schools where enough time is devoted to French composition.

L. A. ROUX

Newark Academy, Newark, N. J.

LECTURAS CERVANTINAS. El Pensamiento de Cervantes
por AMÉRICO CASTRO. Madrid. 1925.

Diez años de perseverante esfuerzo y de inteligente pesquisa a través de toda la obra cervantina han dado como fruto sazonado y enjundioso este libro del señor Américo Castro, tan sugestivo y revelador. Según propia confesión del autor, inició el trabajo cuando en 1916 publicó en la *Revista de Filología* su estudio sobre el honor en la literatura española, en el cual se reveló ya como cervantófilo de sólida preparación. Este libro de ahora representa uno de los esfuerzos más intensos que hasta hoy se hayan hecho en los estudios cervánticos y su contribución a la exegesis de nuestro gran escritor es tan valiosa que sin duda marcará nuevas orientaciones a la crítica cervantesca. Como dice el señor Gómez de Baquero, "es el mejor y más completo estudio ideológico de Cervantes" que hasta hoy se ha escrito. Ya, en la *Conclusión*, declara su autor que frente a Cervantes se imponen nuevas posiciones y justo es reconocer que el señor Castro ha contribuido poderosamente a este cambio de frente con su flamante obra.

El título de por sí define el propósito del libro. Era algo que se echaba de menos y que nadie se había preocupado de estudiar hasta ahora. Partiendo de un postulado apriorístico los señores críticos y comentaristas habían coincidido más o menos tácitamente en que Cervantes era "ingenio lego" y que no había para qué ir a buscar pan de trastero en su obra ya que habíamos convenido en que el autor del *Quijote* no tenía una filosofía ni siquiera una concepción personal del mundo y de la vida digna de comentario y estudio. Afirmábase también que Cervantes no era humanista, y a destruir estos dos conceptos encamínanse estas cuatrocientas páginas, pletóricas de erudición y doctrina.

Con fervorosa y admirable dedicación ha llevado a cabo el señor Castro un proceso de revisión minuciosa de toda la obra cervantina y, tras una revaloración ponderadora, y a la luz de innumerables cotejos con escritores coetáneos, nacionales y extranjeros, ha podido construir lo que llamaríamos la *manera cervantina*, es decir, un sistema de ideas, o, si se quiere, de puntos de vista, personales y concordes, que dan unidad y carácter a la obra de nuestro máximo novelista. He aquí algunos de las conclusiones a que el autor llega:

Hasta ahora el *Quijote* se ha venido leyendo, generalmente, con emoción y entusiasmo, pero muy contados serán los que lo hayan leído con reflexión, meditando y aquilatando los conceptos en él vertidos. Desde su aparición se ha leído con admiración, sin preocuparnos de valorar la doctrina desparramada a lo largo de toda la obra y sin ponderar las ideas que el autor va sembrando por boca de sus héroes. A mayor abundamiento, a Cervantes se le ha juzgado siempre por su libro más importante, siendo así que hay una estrecha cohesión ideológica en toda su obra. Para llegar a

comprenderle íntegramente no podemos desdeñar ninguna de las producciones menores, porque su orientación filosófica y artística es la misma en el *Persiles* y en las *Novelas*, en los entremeses y en el *Quijote*. Este último no es un acierto genial producto del acaso o de repentina inspiración, sino el coronamiento feliz de una actitud personal y perfectamente definida frente a la vida, la cual venía ya evidenciándose en sus obras anteriores que los críticos y exégetas han preterido con demasiada ligereza. Si leyéramos con mayor detenimiento su teatro, las *Novelas* y, sobre todo, el *Persiles* veríamos que el *Quijote* está elaborado con la misma argamasa ideológica y respondiendo a los mismos principios filosóficos y morales que estas obras menores, sus hermanas legítimas, con las cuales guarda una relación de consanguinidad ideal evidente para todo el que las lea con un poco de inquisitiva curiosidad.

Para comprender a Cervantes hemos de leerlo con sentido histórico, colocando al hombre y su obra en el medio y en el momento en que aparecen. Ambos son un producto genuino del Renacimiento, cuya atmósfera intelectual y artística está perfectamente reflejada en la obra toda del glorioso alcalaíno. La afirmación de que Cervantes no era humanista parte de una premisa falsa, de un erróneo concepto de lo que por humanismo debemos entender. El señor Castro demuestra palmariamente, con verdadero derroche de erudición, que Cervantes está empapado en las ideas renacentistas y que su obra total evidencia la huella profunda que aquel gran movimiento intelectual dejó en su espíritu, destacándose principalmente el influjo ejercido por Erasmo y León Hebreo. Con paciencia benedictina ha leído el comentarista la obra de Cervantes y con no menor minuciosidad va señalando las fuentes en que nuestro autor pudo abreviar, bien en los originales italianos durante su estancia en aquel país, o en las traducciones, glosas y comentarios españoles. Es, pues, en esta perspectiva histórica donde hemos de colocar a Cervantes si aspiramos a su comprensión integral.

"Cervantes no era un filósofo, pero ha dramatizado en sus obras, sobre todo en el *Quijote*, uno de los problemas centrales que inquietaron el pensamiento moderno. . . ." "Su mundo se resuelve en puntos de vista, en representación y también en voluntad. . . ." A través de su obra se ve "la poderosa unidad de su concepción ideal y la armonía y concordancia de todas sus partes." . . . Como puede verse por lo transcrito no se trata de uno de estos panegíricos a la usanza prodigadores del superlativo, sino de un estudio serio, ponderado, en que los juicios se aquilatan y sopesan con estricto espíritu crítico. El señor Castro se mantiene siempre en una actitud moderada, de imparcialidad y objetivo análisis. Sus conclusiones podrán controvertirse porque, como veremos después, Cervantes se presta para sostener las más

opuestas teorías, mas lo que no podrá negársele es integridad crítica y acopio de información en la prueba.

Dicho esto, permítaseme exponer algunas dudas que el hermoso y valiosísimo libro del señor Castro no ha logrado absolver. ¿No sutaliza demasiado el comentarista para demostrar la superioridad moral de Cervantes, desde luego innegable hasta cierto punto, con respecto a sus coetáneos y connacionales? Porque a nuestro humilde entender el creador de Dulcinea participaba en grado no exiguo de muchos de los prejuicios de su época. En sus ideas sobre el honor, no obstante ser mucho más humanas que las de sus contemporáneos, en su actitud frente al problema morisco, en materia religiosa lo mismo que en materia patriótica, ¿no hizo Cervantes demasiadas concesiones al concepto vulgar predominante sobre estas cuestiones? Esta superioridad relativa ya la había el señor Castro probado en su aludido estudio sobre el honor, publicado diez años ha, y yo comparto íntegramente su parecer; lo que dudo es que podamos considerarlo como factor exento de la omnipotente influencia del medio en que vivía y libre de los prejuicios que pululaban en el ambiente. En lo que a este punto respecta, discrepamos en cuestión de grado solamente y no en lo fundamental.

Bien es cierto que Cervantes es tan complejo a veces que se me figura que jamás sabremos a qué atenernos en definitiva respecto a su íntima y personal actitud frente a innumerables problemas por él planteados y no resueltos en ninguna de las dos direcciones que adopta. Este dualismo del autor que se produce lo mismo en el orden moral que en el artístico y filosófico, es su técnica favorita y lo notaremos a través de toda su obra para desesperación de cuántos pretendan aprisionar en una fórmula determinada y concreta su recóndito pensamiento. Don Quijote, El Licenciado Vidriera, Anselmo, etc. ¿son cuerdos o son locos? ¿Son ilusos o visionarios de un ideal superior? Después de tres siglos de discusión el problema se encuentra *sub judice* todavía. Dentro de esta misma esfera de dualismo irresoluble podríamos incluir la actitud personal del autor con relación a sus héroes. ¿Qué pensaba Cervantes de Don Quijote? ¿Cuál era su posición frente a Sancho? Otro ejemplo entre los muchos que analiza el docto profesor de la Central: ¿Cómo se conduce Cervantes frente al problema de la predestinación y el libre albedrío tan candente en su época? Otra vez nos encontramos en una zona ambigua, de claro oscuro, en que toda afirmación tendrá que ser más o menos arbitraria. En este último caso el señor Castro se decide por la doctrina de que Cervantes es un determinista estoico; para él es un como determinismo fatalista lo que condiciona y da carácter a su obra. Sin embargo, tantos y tan evidentes son los casos en que el autor parece seguir el principio contrario de que cada cual es artífice de su fortuna, que bien pudiera sostenerse la tesis opuesta a la del ilustre comentarista.

Este aspecto tan trascendental en la obra de Cervantes está admirablemente estudiado por el señor Castro y no sería hipérbole afirmar que nadie hasta hoy había hecho tanta luz como él en esta difícilísima cuestión. "¿Yelmo? ¿Bacia? En verdad te digo, Sancho, que lo que tú llamas bacia de barbero lo llamo yo yelmo de Mambrino y otro lo llamará otra cosa." He ahí el pensamiento central, la idea capital en el mundo ideológico de Cervantes. Relativismo irreductible como la vida misma. Tal es a nuestro entender el secreto de la grandeza y modernidad de nuestro autor.

MANUEL PEDRO GONZÁLEZ

University of California,
Southern Branch

DUMAS FILS, *Le Fils Naturel*. Edited with Introduction and Notes by HUGH A. SMITH and C. E. COUSINS. Oxford University Press, American Branch, New York. 1924.

There are many reasons to commend Professor Smith and his collaborators for having rendered Dumas fils available for study in American colleges, but their chief distinction is originality and courage. Now that the deed is done, it seems so natural and opportune that one can scarcely refrain from wondering why it had not been attempted long before. For years, we teachers of modern French drama have been laboring under the heavy handicap of trying to explain Dumas fils adequately in our class rooms by means of the sole available text, *La Question d'Argent*, surely one of the least noteworthy of Dumas' plays, the chief virtue of which was to be found in its very innocuousness. We have felt too long that our American student must be coddled and carefully protected from the slightest trace of anything which might have caused our Puritan forefathers to shudder; at last Professor Smith has dared to depart from this method, which was really an unjustifiable libel on the supposed maturity of our American students. Professor Smith has given us in *Le Fils Naturel*, following close upon his editions of *Le Demi-Monde* (1922) and *La Dame aux Camélias* (1924), the third of the really significant plays of Dumas fils, without which the three periods through which the dramatist passed would be hopelessly incomprehensible.

Besides his choice of the plays, Professor Smith has given still another example of courage in his introduction to *Le Fils Naturel* (page xii), in which he takes issue spiritedly with Bernard Shaw and Mencken for their statement that Brieux in realistic comedy is "incomparably the greatest writer France has produced since Molière," forgetting the vast debt which the thesis play of Brieux owes to that of Dumas fils.

That Professor Smith happens to be a personal friend of Brieux and the editor of the latter's *Blanchette* makes his defense of Dumas

here all the more striking. Is it not possible, however, that Professor Smith, in his turn, has unconsciously neglected to give Augier his full share of credit for the rebirth of social and realistic comedy in France? Whether Dumas was more influenced by Augier or vice-versa is, to be sure, a moot question, but we should have welcomed a discussion of this problem from Professor Smith.¹

It is worthy of note that the introduction to *Le Fils Naturel* by Professor Smith, while obviously designed to give a complete idea of the dramatist's work, contains also much new material for reflection. For example, we find an interesting discussion of the relation of the thesis play to social comedy, the former, according to the editor, being a natural and almost necessary corollary to the latter. Perhaps Professor Smith has laid himself a little open to attack here in his breadth of generalization, for such great exponents of social comedy as Molière and Augier were usually able to keep their feet on middle ground, but at least he finds in Dumas fils and Brieux considerable justification for his theory. Finally, Professor Smith deserves commendation for the well-balanced, temperate tone with which he has characterized Dumas' plays; he has not allowed his appreciation of Dumas the thinker and precursor to blind him to the many faults—smallness of horizon, tendency to preach, and weakness in psychological insight—which appear in much of the dramatist's work.

The usefulness of *Le Fils Naturel* is considerably enhanced by the conscientious manner in which the notes have been prepared by Professor Cousins, who definitely adopts the practice of explaining minor difficulties for the less advanced student. An over-meticulous critic might observe a certain inconsistency in the fact that Professor Cousins considers it necessary to give notes for *puisque* (p. 4), *est-ce que votre nièce n'a pas* (p. 4), *se vendre* and *ignorer* (p. 6), *tant que* (p. 16), *se mettre à* (p. 22), *se conduire* (p. 24), *davantage* (p. 26), *fort négligé* (p. 31), while omitting references to such difficult phrases as *vous en tenez pour . . .* (p. 9), *je vous sais gré* (p. 97), *je m'attendais feu à* (p. 99), and the like. *Le Fils Naturel*, from its subject matter as well as from the fact that it has no vocabulary appended, is obviously not designed for reading in first or second year French. If we judge by the minuteness of the notes, Professor Cousins seems rather pessimistic concerning the amount of French which our students acquire in these first two years, but after all, if he errs usually on the side of over-simplification, the fault, if such it be, is not likely to prove a serious one.

To conclude then, we wish again to thank the editors for the timeliness and usefulness of their undertaking. Now for the first time it will be possible for teachers of modern French Drama to

¹ Since this review was written, our wish has been amply fulfilled by the appearance of Professor Smith's *Main Currents of Modern French Drama* (Holt, 1925) with a thorough treatment of this subject.

accord Dumas fils his proper place and perspective in the evolution of the French theater.

MAXWELL A. SMITH

University of Chattanooga

SELECCIONES POÉTICAS, compiladas y colocadas por Felipe Janer. Silver, Burdett and Company, 1926.

Of the 234 selections which fill the 510 pages of text of this volume of Dr. Janer, 110 are devoted to poets of Porto Rico, 64 to those of Spain and the remainder are chosen from poets of Central and South America, Mexico and Santo Domingo. As a collection of poems differing widely in tendency and belonging to various literary periods, it savors of the spirit of an anthology. However, inasmuch as the personal taste of the compiler has played a great part—perhaps too great a part—in the choice of the selections, the book lacks the specific quality of an anthology as a compilation representative of the best in all periods and poetic schools. The title of *Selecciones Poéticas* is the only one which can be applied to such a collection and is therefore justifiable, but it fails to indicate the character of the poems contained in its pages. A definite title, or at least suggestive sub-title, would preclude the necessity of an examination of the text by the harried instructor, in order that he might learn whether or not it suited his general needs.

It was not the intention of the compiler, as he states in his preface, to "abarcara la poesía española" nor to represent all the South American countries, but it is to be regretted that he should have chosen to omit such poets as Bello, Olmedo, Gutiérrez Nájera, Julián del Casal and others equally renowned, and at the same time should have included so many Spanish poems available in numerous anthologies. One wonders upon what basis Dante is included among the poets! (p. 358).

Noticeable indeed is the disproportion existing between the number of selections chosen from poets of acknowledged superior ability and those given to lesser known ones. Rubén Darío and Amado Nervo each appear with six poems, the compiler himself with five, Mirón and Andrade are each limited to one. A generous representation is allotted to other comparatively unknown poets.

The poems are classified under six divisions: poesías patrióticas, históricas, humorísticas, amorosas, descriptivas, and filosóficas. The reviewer feels the advisability of an arbitrary classification may perhaps be questioned, since the interpretation of poetry is not objective but depends upon personal reaction. Certainly many would resent the interpretation of Ruben Darío's "Los Motivos del Lobo" as a humorous poem.

Professor Doyle has contributed a brief introduction upon the

general tendencies of Spanish and Spanish-American poetry. Greater emphasis might have been placed upon the latter, since the majority of the poems claim such provenance. We should have welcomed a discussion of the poetry of Porto Rico, a field apparently fertile, but practically unknown. The text contains no notes nor vocabulary.

An excellent index is provided in the form of a *Lista de Autores*, in which the nationality of each author is included, and a *Lista de Títulos de Poemas*. The utmost care and consistency have not, however, been exercised in their organization. The following errors in technique have been noted: the name of Gonzalo Picón Febres is omitted in the *Lista de Autores*; Gastón F. Deligne should be placed under Deligne; Rubén Darío under Darío; Lope de Vega is generally found under Vega, Carpio; Selgas should read Selgas, José; "Canción de las Antillas" should be placed under "Las"; "Canción del Bambú" under "La"; "La Ciudad Encantada" under "La"; "Padilla, José G." as the title of the poem should read "José G. Padilla." Numerous slight mechanical corrections might be made in the *Tabla de Materias*. Except for the occasional omission or misplacement of an accent the book is free from typographical errors.

In conclusion it may be said that in spite of the foregoing suggested limitations, there are two distinct contributions in Dr. Janer's book. It will be valuable because of the contemporary character of the majority of its poems and because of the great mass of Spanish-American material not available in other anthologies. It is to be hoped that some day Dr. Janer may revise his book making it as adaptable for our colleges and universities as it is now for the schools of Porto Rico.

LORNA J. LAVERY

North Carolina College for Women

A FRENCH GRAMMAR FOR HIGH SCHOOLS AND COLLEGES. By OLIVER M. JOHNSTON (Professor of Romanic Languages, Stanford University), and JEFFERSON ELMORE (Professor of Latin, Stanford University). New York. Alfred A. Knopf. 1926.

The real value of a book of this kind can be best appreciated after it has been used with a class of alert and eager students. Yet certain general features are bound to impress also one who carefully peruses the contents: in the case of this grammar, its scholarly quality, its thoroughness, and its adaptability.

The authors have not indicated their rigid adherence to any prescribed "method" of teaching the language, but have rather made ample allowance for certain preferences on the part of the teacher, and have consequently provided a variety of material to be disposed of as seems most desirable.

Excellent opportunities for the development of conversational powers are furnished in the separate lessons by the compact vocabularies, which are made up of words closely related to each other in thought, and by the judicious inclusion of practical and relevant idioms. Definite conversational exercises, too, offer the instructor additional suggestions in that direction.

The material in general has been well organized and logically presented. Each lesson contains a systematic and intensive study of some particular construction or phase of grammatical usage. The gradual introduction of verb forms embodied in tenses, the most useful, of course, in the earlier lessons, and the clear discussion of the uses of past tenses are especially telling. In this connection, the differentiation (pages 98, 99) between the terms "conditional" and "past future" is interesting, effective, and rather novel in its presentation.

The proof reading has been extremely careful; the appearance of the book in its binding and lettering is decidedly attractive; indeed, the grammar is substantial, serviceable, and an altogether valuable contribution as a book of reference as well as a text book for beginners in the study of the French language.

CLARENCE KING MOORE

*The University of Rochester,
Rochester, N. Y.*

NEW SECOND SPANISH BOOK by LAWRENCE A. WILKINS, Director of Modern Languages in the High Schools of New York City. Henry Holt and Company. 1926. xxi+442+cxxiii pages.

In reviewing Wilkins' *New Second Spanish Book* it seems proper to compare this book with the earlier *Second Spanish Book*. Like its predecessor the new book is both reader and grammar, but the reading texts are shorter and much new reading matter has been inserted. The lessons have been reduced from 40 to 33 and there is a vocabulary in each lesson in addition to the general English-Spanish and Spanish-English vocabulary in the back of the book.

One of the most interesting features of the new book is the marking of words on the basis of frequency. All words of high frequency bear an asterisk, those of lower frequency are marked with a dagger and the words of least frequency in occurrence have no distinguishing marks. In the opinion of many authorities this idea of a standardized vocabulary is to be the next big advance in modern language work.

In the new edition each lesson consists of a reading text, a vocabulary, a group of idioms, a grammar section, a group of exercises, a section of "trabajo especial" and a "tema." There is ample drill in each lesson and the teacher has a wide choice of types of exercises.

Following the last lesson there are reviews of grammar and vocabulary and a "compendio de gramática del primer año" which is much longer than in the first edition, complete and compact. Following the "compendio" comes a "sección poética," containing twenty poems. In the first edition there was a poem in each lesson and this seems a much better arrangement, allowing room for more grammar in the lesson proper. Another interesting feature of the new edition is the "lista de nombres propios," offering in simple Spanish brief data on every proper name used in the book—a splendid source of "realia" material.

The book contains excellent and abundant illustrations and maps, including many Spanish views made from photographs taken by the author.

As for misprints only three or four were caught—all minor ones. On page 14 the running title reads *layenda* instead of *leyenda*. On page 116, Exercise VII, delete *de*. On page 323 *recetción* is given for *recepción*, and on page 388 *os* is given in place of the English word *or*.

To sum up briefly, the new edition is a decided improvement on its predecessor and bears evidence of great care and sound judgment in its preparation. The author deserves the thanks of the teaching profession for the painstaking effort he has put into his work. Spanish has suffered more than any other foreign language from inaccurate and hastily-produced text-books, turned out by people of little or no experience in teaching and sometimes ignorant of the first principles of sound pedagogy. It is, therefore, a joy to find a book like this, the result of years of experience, sound scholarship, and great common-sense.

There are, of course, those who prefer their grammar "straight" and do not care to mix it with reading. For them the *New Second Spanish Book* may not have any appeal, but for those who feel that a correlation of material in reading and grammar is highly desirable in teaching a foreign language this text should prove eminently satisfactory.

CHARLES P. HARRINGTON, JR.

Kent School,
Kent, Connecticut.

NOTRE DAME DE PARIS, par VICTOR HUGO. Abridged and edited with notes, questionnaire and idioms by JAMES H. WILSON, head of department of Romance Languages, Saint Stephen's College; vocabulary prepared by GILBERT M. SMITH, Saint Stephen's College. New York, The MacMillan Co. 1926.

As the editor ably points out in his Introduction, *Notre-Dame* is generally considered the masterpiece of the Romantic historical novel and one of the greatest tragic, poetic romances in prose which

the world possesses. These are two potent reasons why the book should be read by students. But there are two others. This well-known work of Hugo expresses the author's artistic temperament together with his love of contrast and his sympathy with the downtrodden, and it also brings before us the varied and picturesque life in France during the fifteenth century.

Because of the length of the romance and the amount of digression it contains, it is frequently excluded from classroom use. Dr. Wilson's aim has been, as he himself tells us, to reduce it in length sufficiently to meet the requirements of the classroom, and yet to retain the kernel of the story. He has succeeded admirably. The result of his curtailment is the poignant story of Esmeralda and her melancholy fate told in less than 125 pages, but in Victor Hugo's own language, the cathedral and fifteenth century Paris serving as a background merely, and all the interest centering upon the plot. The few insignificant alterations rendered necessary by the omissions are not noticeable, and the points of attachment are ably effected. The work in its present form cannot fail to hold students, and will prove interesting and appropriate reading matter not only for young men and girls in college, but also for advanced pupils in our schools.

At the bottom of the page are placed notes which explain references and translate either foreign words or words that are not modern French. Seven pages of questions in French—a sufficient number, but not too many—are added after the text, for the use of such teachers as may wish to avail themselves of them. And then come 5 or 6 pages—14 groups—of pertinent idioms found in the text and which it would profit students to commit to memory.

The French-English Vocabulary, covering 46½ pages, contains not many mistakes: for *adroitement*, p. 142, read *adroitement*; for *bre-f*, -ve, p. 146, *br-ef*, -ève; for *déchainer*, p. 152, *déchaîner*; for *èchevelé*, p. 155, *échevelé*; for *passionner*, p. 172, *passionner*; for *recipient*, p. 177, *réipient*; "*apposer*," p. 143, should be translated "*affix*"; *expres-se*, p. 159, is open to criticism, although found in Heath's French Dictionary; *haut* and *hideux*, p. 163, should be marked as beginning with aspirated *h*; *nefas*, p. 170, has already been given as a word foreign to the French language in note 3, p. 48; the feminine of *philosophal*, p. 173, is not indicated; and *tempe*, p. 183, means "temple." A few words, such as *fredon* and *quolibet*, p. 50, have been omitted.

In the text, *une sort*, p. 41, should be *une sorte*; *un oraison*, p. 107, should be *une oraison*; *le . . . formule*, p. 120, should be *la . . . formule*; *une chose . . . fait*, p. 123, should be *une chose . . . faite*; *intérieure*, p. 124, should be *intérieur*. The words *feron*, p. 14, and *brigandiniens*, p. 34, have evidently been coined by Hugo and need, perhaps, some explanation. The volume as a whole shows careful editing however and is most satisfactory.

Professor Wilson might have brought forth from the stores of his erudition more extensive historical explanations, for example, regarding the *hotel de Sens* (see p. 34), the pavement of Philip Augustus (p. 88), or witchcraft in the middle ages (p. 50). But we suspect that he has wished his book to be terse—also that he has desired to leave something for the students to look up themselves. And what better way is there than this of impressing historical facts upon those we teach?

ISABELLE BRONK

Swarthmore College

LES AVENTURES DU FLIBUSTIER BEAUCHENE, by ALAIN-RENÉ LESAGE. Edited with introduction, exercises and vocabulary by HARRY KURZ, Ph.D., Knox College. xxix+149 pp. (text)+83 pp. (exercises and vocabulary). The Century Co. 1926.

On the title page appears the following from Léo Claretie: "Assurément une édition illustrée de Beauchêne ferait la joie de la jeunesse et délecterait encore le grand public."

The editing of lesser known works for class use instead of duplicating already existing good editions of standard texts is in itself a commendation. The present volume has been ably edited and made more interesting by division into short chapters with titles that arouse the interest. The original division into books has been abandoned. For example, we begin with "un enfant terrible" and end with "soldats et flibustiers." The interest awakened by these titles at times exceeds that of the content; e.g., "that man died." But even here since these are the last words of the chapter, we have read it all before we know their meaning and so the interest has been sustained as elsewhere throughout the book.

The story is summarized in the "arguments" appearing in all complete editions and it is unnecessary here to disclose the incidents and details. It is in brief the story of an incorrigible French-Canadian boy who runs away to live with the Indians, whence a series of tales à la James Fenimore Cooper. There comes to him a longing for the sea plus adventure, whence a series of pirate stories à la Robert Louis Stevenson, or as the editor says, à la Sabatini. Just as Lesage's famous novel of roguery holds the interest by its amusing tricks and realism so does this novel of adventure by its rapid and violent action, frequent shifts of scene and colorful descriptions of exotic places and peoples.

In the introduction Professor Kurz gives attention to the historical background and possible sources. These sources are divided into two groups, those before 1732 accessible to the author and those after this date which help the editor in his task of

identification. There are eight illustrations with the editor's acknowledgments among others "especially to Mr. Edward Caldwell, collector and donor to Knox College of the Finley Collection on the History and Romance of the Northwest." The editor hopes that "the engravings reproduced from precious historical volumes rarely accessible to our classes will help correlate the work with courses in colonial history." The edition of 1828 is used as the basis for this text although it is not stated just why this selection was made. There are a few slight variants; e.g., on pp. 147 and 148 we find *M. Cassard* which reads *Monsieur de Cassare* in the edition of 1732, *Monsieur de Cassart* in that of 1733, and also *Cassart* in the English translation of 1745. Again on p. 133-l. 10, *Il y a là toujours* reads in the editions of 1732 and 1733 *il y a toujours là*.

Most of the footnotes by Lesage are kept as footnotes in the class text. Those referring to towns shown on the map in the front of the text are omitted and also one or two of no consequence to the story. On p. 22-l. 13, we find *faire chaudière* which is explained in the vocabulary as *to eat together from the same pot* whereas, in the early editions, a footnote says this means *faire cuire les viandes et les manger*. This might well have been kept as a note. Again on p. 42-l. 4, *des poissons monstrueux* is explained in a footnote in the early editions as follows: *On appelle ces poissons Caymans*. But it is only a matter of interest to know whether there were man-eating fish or alligators in these streams mentioned. On p. 96 Lesage has a note on the *Quouakres* (in note *Kakers*) but the modern form *Quakers* makes the note of no great consequence. On p. 97-l. 1, *that man dies* led me to believe that this was a sentence of death but the text shows that *dies* means *is dying*; a note in the early editions translates this English by *Le pauvre homme se meurt*. The editor indicates his omission of Books III, IV and V, which refer to the story of Monneville, and also some other insignificant omissions in order to adapt the text to class use. These latter are questionable love episodes, particularly that of the "dark lady," or unrelated and especially bloody incidents. There is nothing in the present book that can not be read in mixed classes.

The exercises are systematic. There is an exercise for each of the 45 chapters of the text. Each exercise is divided into (a) a composition to be written by the student with suggestive phrases given in French; (b) a grammar drill which serves "to accomplish a consistent point by point review of the grammar, the irregular verbs are classified according to similarities" and in the back of the text irregular verb-forms are given; and (c) eight English sentences to be put into French in order "to test the review in grammar, to force a reading of the chapter just finished, and to point out important idioms."

No notes are given other than the footnotes mentioned above. Explanation of constructions is found in the vocabulary. The vocabulary is adequate. Under *beau* we have *avoir—dire* which might have been expanded, for, on p. 58-l. 32, we find *Le capitaine; eut beau nous remontrer, etc.*, p. 59-l. 3, *il eut beau nous parler*; p. 89-l. 14, *J'avais beau faire*. Is *boüais* a *mousse* or should this have been discussed in a footnote? I do not find *doucement* which is used in the sense of "gradually" p. 67-l. 3. *Ou* and *où* are not given but *mais* is included. On p. 56-l. 16, et seq. we read *Un autre vaisseau . . . qui avait été pris sur les Espagnols par les Hollandais et depuis peu repris sur ceux-ci par les Français etc.*; under *prendre* I find *-sur* meaning *to head towards*, under *sur* is given *on, towards*.

The mechanical features of the book are excellent. Type is large and clear, lines are numbered, footnotes are marked with asterisk and there are but few misprints. The following came to my attention: p. ix, chapter 20, *scène* should read *scène*; p. xi, *êtes vous?* might read *êtes-vous?* p. xvi, second paragraph, first line, *Grana* should read *Grand*.

This book should receive favorable consideration for second year reading because the story is interesting to youth and the editing is thorough and scholarly.

MERLE I. PROTZMAN

George Washington University

NOTE. Owing to uncertainty as to the editorship, many books intended for mention in the *Journal* have undoubtedly been misdirected. The "Books Received" department is therefore omitted for this issue. [Ed.]

Editorial

It is with pleasure and pride that the JOURNAL announces the election as Managing Editor of Professor B. Q. MORGAN of the University of Wisconsin. As our readers know, the executive committee of the National Federation at its meeting last December appointed Professor B. E. YOUNG of Indiana University as Managing Editor. As Professor YOUNG was then abroad and did not expect to return to the United States until the opening of the current academic year, the executive committee requested the undersigned to undertake the preparation of the October number. Mr. YOUNG having found it impossible to accept the appointment, the executive committee has now filled the vacancy by the promotion of Mr. MORGAN, who will assume the managing editorship beginning with the December number.

Professor MORGAN, the new managing editor, has been an assistant managing editor of the JOURNAL during the incumbency of Mr. CRAWFORD. He has edited for a number of years with conspicuous success the *Bulletin of the Wisconsin Association of Modern Language Teachers*. He has been active in the work of the Modern Foreign Language Study. His reputation as teacher and scholar is an assurance that under his able and wise administration the JOURNAL will continue to grow in influence and attractiveness.

The acting managing editor can not relinquish his task without expressing his indebtedness to Professor J. P. W. CRAWFORD of the University of Pennsylvania, the former managing editor. Most of the articles and reviews that have appeared in the October and November issues were either turned over by Mr. CRAWFORD last summer or have arrived as the result of previous arrangement with him. His kindness and foresight have lightened immeasurably the labor of preparing these two numbers.

In assuming the managing editorship of the JOURNAL Professor MORGAN will have the cordial support of modern language teachers everywhere. It goes without saying that he may count upon the faithful coöperation of the other members of the editorial staff.

George Washington University

H. G. DOYLE

NOTICE: The meeting of The Association of the Central West and South (M. L. T.) has by vote of the Executive Council been postponed until holiday season 1927.

E. B. DE SAUZE, Pres.